

GREEN COSMIC DREAMS

GREEN COSMIC DREAMS: UTOPIA AND ECOLOGICAL EXILE IN WOMEN'S
EXOPLANETARY SCIENCE FICTION

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ABSTRACT

Exile is not only an appropriate lens through which to view the ecological, social, and psychological destabilizations of the Anthropocene, but also as a state which can inspire the flexibility and creativity necessary to survive difficult times through ecologically-connected states of being. Examinations of literary alienation and responses to this condition in this project are confined to women's exoplanetary science fiction which anticipates the experience of physical and emotional separation from planet Earth. In contextualizing experiences of exile from our planet of origin and the expressions of such in women's science fiction literature, this project interrogates selected cultural movements in human relationships to the environment, separation from the environment, and resistances to that estrangement through the concept of exile.

Chapter One considers the Western myth of the lost paradise and the ways in which the Garden of Eden has contributed to Western conceptions of environmental and human perfection and belonging and the persistent idea of working one's way back to Eden. In contrast to this idea, I present analyses of James Tiptree Jr.'s *A Momentary Taste of Being* and Molly Gloss's *The Dazzle of Day*, both of which illustrate that working toward perfection is an ultimately stagnating and often violent move.

Chapter Two, mounting further challenges to the Western paradise and its reverberations through environmental discourse, frames science fiction's initial acquiescence to narratives of colonization and later feminist rejection of these narratives. Analyzing the connections between colonial structures, the environment, and beings considered nonhuman or less-than-human in Ursula K. Le Guin's *The Word for World is Forest* and Joan Slonczewski's *A Door Into Ocean*, this chapter describes the psychological and emotional estrangements necessary to survive and resist colonization and its ecological destruction and contextualizes experiences of exile. Chapter Two argues that though exile is often a destructive process, it can form a basis with which to resist entrenched social structures.

Finally, Chapter Three examines the ways in which Indigenous science fiction, working in a different historical and cultural context than that of the Western feminist texts discussed in the previous two chapters, emphasizes an experience of and approach to exilic destabilizations which centres on what Gerald Vizenor calls "survivance"—the survival of colonial genocide and resistance to further colonial impositions. While Lee Maracle's "The Void" and Mari Kurisato's "Imposter Syndrome" utilize exoplanetary distance from Earth's ecosystems to illustrate modes of survivance, they also demonstrate the ways in which relations to the land are maintained through interrelational rather than hierarchical subjectivities, and demonstrate the resilience intrinsic to interconnected ecological systems.

In sum, the estranged position of women's exoplanetary science fiction emerges as critical of the hierarchical structures which have resulted in widespread ecological collapse, and imparts the perspective necessary not only to challenge those structures but also to survive their destabilizations.

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INTRODUCTION

Packing for Exile: Science Fiction, Exoplanetary Alienation and Affective Ecologies

In a 2012 study on the effect of nature on human cognition, a team of psychologists sent eight hiking groups into remote areas of Alaska, Colorado, Maine and Washington, in which they were immersed for between four and six days. After intermittently testing the problem-solving capabilities of the hikers, Atchley et al. discovered that the longer a person spends immersed in a natural environment, the more their creativity increases. Atchley suggests that the brain's response to the stimuli of wilderness is that "natural environments, like the environment that we evolved in, are associated with exposure to stimuli that elicit a kind of gentle, soft fascination, and are both emotionally positive and low-arousing" (Atchley et al. 2). But the remote areas of Alaska, Colorado, Maine, and Washington—like the rest of the planet—are changing. These shifts, wrought by climate change, may likewise transform the human response to the environment. Whether future altered environments will evoke the same positive feeling or creative fascination as that in which humankind evolved is unknown. Science fiction, however, imagines the effects of altered environments and lost worlds on human feeling and sociality. This project engages with the science fiction of both European-descended settlers (Chs 1 and 2) and Indigenous peoples (Ch 3) of Canada and the United States that attests to experiences of exile and alienation while resisting a simple vision of loss. Engaging with the mythological frameworks of paradise and exile—and expanding the idea of exile to include ecological perspectives and the historical and cultural notion of Indigenous survivance—I examine possible changes as they are expressed in women's science fiction

texts from 1970s feminist utopias to contemporary American and Canadian science fiction employing ecological concepts in an exoplanetary setting. I am particularly interested in texts that exceed a nostalgic vision of Earth as the lost garden and in spacefarers as exiles perpetually longing to return to the site of their original security. Consequently, I look to feminist science fiction that explores ways of inhabiting an exilic state and its unique ecological position.

In the present day, the nonhuman environment maintains a subtle power over humankind in its ability to elicit and support human emotion and creativity. It is no surprise, given this pull felt on such a fundamental level, that mythological narrative depicting human origins in the nonhuman environment—stories in which humans and “nature” interact in a kind of symbiosis, and wherein humans tended to a garden which in turn provided food, shelter, and a sense of purpose and relationship—maintain a prominent position in many cultures. The focus herein on human ontogeny within the mythological garden space of Eden points to the sustained importance that the environment still plays on human development, illustrating the way in which humans have developed in relation to their environment and continue to do so.¹ In the context of the emerging Anthropocene², the idea of life adapting to human-created environments—

1 Without oversimplifying the relation between humans and an idealized nature, Darwinian theory has highlighted the reciprocal relation between the evolution of different beings (e.g. bees and flowers), including human and nonhuman beings. Darwin imagines “how a flower and a bee might slowly become, either simultaneously or one after the other, modified and adapted to each other in the most perfect manner, by the continued preservation of all the individuals which presented slight deviations of structure mutually favourable to each other” (Darwin ch. 4). Illustrating that all life lives in symbiosis, Darwin highlights the ways in which beings are affecting and affected by change occurring in other lifeforms or nonliving environmental elements. The context of Darwin’s study of the effect of environment on life is the Industrial Revolution, when anthropogenic environmental change was particularly potent. This context—and the connections Darwin made between lifeforms—provides a guide for interpreting how continuing environmental change may affect life on earth.

2 The term “Anthropocene” was coined in the early 1980’s by biologist Eugene F. Stoermer and popularized in 2000 by Stoermer and atmospheric chemist Paul Crutzen in newsletter 41 of the

environments to which human and nonhuman bodies have not had time to adapt—is troubling in the way it underscores both the tangible effects our actions have on human and nonhuman bodies, and the ultimate unknowability of the evolutionary process. Just as troubling, however, is the idea that even in the face of rapid change, in new environments that do not interact with humankind in the way evolutionary environments once did, human affective systems will continue to seek out ecological similitude. Increasingly, the relation between humans and nonhumans has been figured as one of human destruction of the environment that sustains all life. The science fiction literature discussed in this project registers this devastation as a struggle to integrate remnant memories of that environment and a subsumed desire for relationship. Reclaiming this relationship with the Earth and its nonhuman life, in whatever form they are available, is in each of these texts a revolutionary act.

In attending to science fictional representations of ecological loss and recuperation, I examine women’s post-1970s science fiction literature oriented to exoplanetary environments—conceivably the furthest one could range from one’s evolutionary space—to discover what responses to the earthly environment remain there and how science fiction writers have used exoplanetary spaces to re-imagine earthly relations between humans and their original planet. I take an ecological view even in this examination of distant human interactions, asking how memory of and desire for earthly environments ripples outward to create an “affective ecology” intrinsically connected to an Earth that is, in these texts, either inaccessible, irrevocably damaged, or completely destroyed by

International Geosphere-Biosphere Programme (IGBP). Though the exact start date of this new geological epoch is still under contention, it is widely accepted that the Anthropocene represents a period in which human activity affects Earth’s ecosystems on a global scale.

human action. This extended ecology is a web of life that includes not only outward biological relationships among lifeforms, but also inward human responses, such as remembrance and desire, which influence outward interactions. In exploring how science fiction writers imagine the subtle emotional interactions connected to the remnants of an Earth-based ecology, I confine my study to women's science fiction after 1970, reading these texts through the lens of exile—a concept which is taken up by theologians, social theorists, and others. I connect the positionality of women to exile through those feminist scholars who argue that women are often categorized with “nature” as a resource to be exploited (Gaard 5) in a patriarchal system performing a “self-enclosure” which excludes women and “nature” (Plumwood 51).³ In this way, women occupy a unique position outside of many social constructs which enables them to more easily imagine the effects of alienation or estrangement in the exoplanetary setting.⁴ This focus on exile inspires the mythological frameworks chosen for each section; beginning with the Jewish and Christian mythology of the garden, moving on to the narratologically-adjacent concept of exile, and finally ending with the deeply ecological and decolonial concept of Indigenous

3 Gaard and Plumwood isolate the phenomenon of so-called “natural” associations with women and femininity, but it is important to note here that racialized women experience increased effects of this stereotype through a double denial of their humanity as women and as Indigenous peoples. For example, in her analysis of Billboards along British Columbia's Highway of Tears, Katherine Morton argues that Indigenous women in particular are denied “the privileged position of white members of Canadian society” which positions them outside of “civilization” and therefore “considered savage, backwards and primitive” (304)—a position aligned with “nature” on two counts.

4 There are, of course, male science fiction writers addressing issues of systemic inequality and estrangement in social contexts. For example, Kim Stanley Robinson writes ecological science fiction which focuses on the effects of ecological changes on human communities. My decision to isolate my study to the effects of memory and desire on social groups and individuals within those groups as they are portrayed by female science fiction writers, especially over long periods of time, derives from my observations of and interest in a double estrangement: first, the ways in which women's science fiction reflects estrangement from Earth's environments as an expression of ecological concern, and, second, the estranged position of the author outside of Western patriarchy. This secondary extra-textual estrangement produces the critical connections between Western hegemony and the environment which lends my chosen texts their depth with regards to memory of and desire for lost environments.

survivance, an act and mode of being which resists the impositions of Western institutions to reclaim relationship with the nonhuman and build ontologies of relationality. These exilic frameworks move through past, present, and the possible future conceptions of human relation to the nonhuman world, and enable explorations of estrangement from the environment and its effects. Finally, the exilic framework in Chapter Three of this project is used as a tool to examine how these relations, within the Indigenous historic and cultural context, can be a part of a process of survivance which responds to conflicts and regenerates relationship and community.

In preparation for discussing the theoretical approaches to the multifaceted concept of exile and the estranged positions of the science fiction literature analyzed in this project, this introduction will establish the terms of this exploration in three sections. The first section on utopia contextualizes utopian thinking historically, focusing on the way utopian thought addresses tension between hope (or desire) and loss. The second section introduces some of the movements in women's science fiction, connecting the genre's relationship to the liberatory movements (and subsequent contractions) of the 1960s and 1970s to the role which the feminist utopian imagination plays in social change. In the third section, the spatial and affective positions of the chosen archive of women's science fiction texts is established through a brief examination of the role of the earth as a finite planet, of space, and of space travel in understandings of earth's finite ecosystems and our current environmental crisis, particularly as they are discussed at the crossroads of science fiction and ecocriticism. Since the emergence of the environmental movement and the space race occurred simultaneously—and a second space race is now emerging in

the face of increased environmental challenges—this project contends that analysis of environmentally-focused, exoplanetary science fiction texts draw from these connections a positionality in relation to the earth from which readers can extrapolate present and future affective response to such crises. These three pillars of the project—utopian imaginings, women’s science fiction traditions, and environmental discourses about Earth and space—uphold my readings of classic feminist science fiction by James Tiptree Jr., Molly Gloss, Joan Slonczewski, Ursula K. Le Guin, as well as readings of contemporary Indigenous science fiction which provide an important perspective on both spatial and affective relationships to the earth. Each of these texts, in their own ways, contribute to a conversation about exile and belonging and how processes of estrangement can be reassigned to a praxis of hope.

UTOPIA AND THE DREAM OF ECOLOGICAL CONNECTION

This subsection outlines the connections between utopia or utopian thinking and the affective framework concepts for this project which isolate the emotional binaries of hope and loss with the intention to elucidate more fully the space between these anchoring concepts. At the core of this dissertation is the connection between utopia and myth and the way myth infiltrates culture with a sustained affective note which increasingly demands criticality. Utopia and religious myth are both forms which describe the creation of new worlds and the social structures with which they are populated. While utopia and myth can serve similar functions in this way, where myth branches off into religious thought some departures occur. This section will acknowledge both connections and disparities between utopia and myth, settling on the way in which both forms contain past

and future-oriented imaginaries. Utopia is political writing which connects the nostalgia for the old social constructs—which are always passing away—to an excitement for or anticipation of change. This anticipation pushes the imagination into a liminal space of the not yet conceived or realized. In Jewish and Christian origin mythology—the primary mythological focus of the first two chapters—this liminal space is represented by humanity’s exile from the garden.

Even when not explicitly utopian, women’s science fiction often implicitly acknowledges the idea of utopia. The science fiction texts analyzed herein, rather than adhering strictly to the utopian form, embed within their narratives the “utopian wish” (Jameson, *Archaeologies* 1) for improved social structures and relations. In feminist science fiction’s implicit challenges to structural inequality is the desire for the *eu topos*, or “good place” in which to live out a good life—a fundamental desire for feminists who wish to live in a world in which women are considered equal to men. Judith Little draws from the work of Carol Pearson and Sally Miller Gearhart in her development of a multifaceted definition of feminist utopian literature. A science fictional feminist utopia must be set in a fantastical world in which women can achieve their full potential, but this world must connect to contemporary society in its challenge to patriarchal assumptions, conditions and values. The women of these worlds must be autonomous (Little 15). Given the movement in contemporary science fiction toward exploring issues in the soft sciences rather than focusing exclusively on hard science, and the political left’s embrace of intersectional feminism, my use of utopian thought and utopian spaces moves away from a definition of women’s utopias focusing only on sex and gender issues toward a

broader call for equality which considers issues of justice for women of colour and women with other intersecting identities.⁵ This broader focus on ecological thought includes the internal affective relationships which ultimately influence outward interactions. The sense of this extended ecological network is conveyed through layers of estrangement—a common poetic device in science fiction which creates a critical perspective through familiarizing strange setting and plot elements (Suvin, *Poetics* 375; Parrinder 39). In this way, estrangement aids in the formation of analytical relationships between strange, future worlds and their contemporary social contexts (Suvin, *Poetics* 379; Spiegel 375) and considers the social position of the author and her subject matter set apart from the Earth (which remains influential). By depicting elements of earthly ecologies in exoplanetary settings, these novels and short stories highlight the estrangement of humans from the environment in the Anthropocene. As I argue, however, that estrangement—typically considered a debilitating emotional experience—can also produce the creativity necessary to think outside of familiar social structures. The distanced perspective of women’s science fiction complicates the structures of Western society. As a result, the environmental and social displacement—a position which these sf authors demonstrate and which I will discuss later in terms of using exile as a conceptual framework—can provide space in which to resist binaries and to nurture the resilience

5 While the movement in this project is toward the inclusive perspective and flexible positionality necessary to establish and maintain healthy ecosystems, in my effort to establish the treatment of Earth in narratives utilizing an exoplanetary setting in feminist science fiction, most of the texts selected herein were written by white women. Though the group is not entirely homogeneous in terms of sexuality and gender expression, the group itself could not be said to be representative of “intersectionality”. The focus on Indigenous women writers in the final chapter, however, offers a different understanding of the project’s concepts. Having established a baseline of “classic” feminist science fiction, and having expanded that baseline understanding through a discussion of connections between Earth’s loss, memory, and desire and Indigenous history and myth, I hope to further diversify the literary focus of my future research.

required to adapt to the destabilizations of the Anthropocene. For example, both Tiptree and Gloss focus on unequal and sometimes violent intimate relationships in order to force a critical perspective of the structures allowing for inequality and violence which affects both humans and the environment.⁶ Readings of Slonczewski and Le Guin similarly establish criticality around the structures of Western colonialism, suggesting that the Western subject voluntarily adopt a position of alienation as a form of resistance. In contrast, Indigenous authors Lee Maracle and Mari Kurisato create cultural spaces outside of colonially-inspired dystopias, allowing characters to resist colonial impositions and develop resilient community in relation with human and nonhuman life. Each of these texts mounts a resistance to the structures of affect connected to Western society, offering both warning and ways forward.

No mere critique, these resistances contribute to a process of imaginative restructuring in the form of creating new worlds and social structures—in other words, utopian thinking. This project draws from, among others, Ursula K. Le Guin’s conception of utopia, suggesting that while the political imagination is employed in making new worlds, the religious imagination comes into the process in the way it depicts and upholds the old world—but also builds into its own structures the means of interrogation. In

6 My focus on affective response also informs what scenes I have chosen for literary analysis. In each of the selected science fiction texts, my analysis centres on moments of intimacy connected to the persistent power structures depicted. These power structures are supported or challenged by the ways that human and nonhuman beings relate to each other, sometimes in friendship and other times in sexual intimacy or violence. These latter examples of intimate relations in particular illustrate the ways in which making reparations for broken relationships demands a challenge to entrenched social structures and the mythological and social narratives that support them. In other words, this project will analyze intimate relationships present in the post-Earth exoplanetary setting in order to reveal critiques of social hierarchies and to comment on the West’s effects on Earth’s ecologies present in women’s science fiction. The relationship between powerful and vulnerable bodies in these texts becomes a site for the recuperation of human-land relationships. Additionally, I argue that, through human memories of Earth’s ecologies, outer space—known to be a sterile environment without biological life—becomes an ecological space in which the terms of future ecological relationships are established.

Dancing at the Edge of the World, Le Guin highlights the necessary process of creating a new world, stressing that new worlds do not spring up out of nothing, that one must begin with the old in order to eventually arrive at something new (*Dancing* 48). Le Guin’s fiction illustrates the connection between old and new, often in the tension characters sense in navigating paradox: to offer but one example, in *The Word for World is Forest*, the dreams through which the alien Athsheans structure their peaceful society become the entry-point for the retaliatory violence which changes their world. The creators of new worlds—political or theological philosophers, activists, science fiction writers, and the fictional Athsheans—enact a process that begins with the familiar, a critical view of one’s own society, and a sense of loss; that is, as Le Guin says, in order to envision a new world “you have to have lost one”—or you yourself “have to be lost” (*Dancing* 48). For the physically, emotionally, or philosophically homeless, then, creation entails a process of seeking new places or ways of belonging. The loss of old worlds, the creation of new ones, and the human occupation of an exiled state in-between the lost and the not-yet-created are conditions that are particularly relevant to this environmental moment. At the emergence of the Anthropocene, there is increasing awareness of the precarity of ecological balance and the possibilities for human life should that balance tip beyond the possibility of adaptation towards apocalypse. The idea of being “lost” or “exiled” is a cornerstone of this project, as are the associated questions of what memory or desire accompanies that exile, whether states of exile can be recuperated into a utopian foundation for the establishment of new ways of living and being, and whether such recuperations can be employed for those exiled in new degenerated and degenerating

ecosystems.⁷ As I will demonstrate in Chapter One, Western Jewish and Christian mythology (still the dominant mythology underpinning Western social structures) can function in a similar way—connecting to the utopian mode which seeks to escape, transform or rehabilitate one’s contemporary surroundings. Utopian methodology which connects ameliorative thought to the political can counteract the sometimes recursive nature of myths within a culture.

While differences remain in the ways that religion and mythology engage with the idea of the “good place”, this project will focus on a major connective element between the two in visiting and revisiting the human affect which is a major component in both religious and mythological dreaming. Jameson connects religion and utopia through hope (Jameson, “Progress” 157). Hope is, indeed, the core of the utopian desire or impulse and the space in which this hope or desire developed remains important to utopian desire for the future.⁸ Importantly, Ruth Levitas makes a distinction between hope and desire and the ways these similar yet distinct impulses affect the utopian space. Early utopias, such as Thomas More’s, were always located *elsewhere* and were therefore something to be

7 The destabilizations of the Anthropocene can work against the realization of utopian desire; the more unfamiliar landscape and climate become, the more the utopian impulse is triggered to both critique the systems contributing to destabilization and return systems to familiar states, thereby replacing the utopian dream with the status quo.

8 Hope can be a contentious idea in this cultural moment when associated affect—desire and despair most notably—has produced a culture which steadily over-consumes its resources in a paradoxical attempt to ensure control over the resources on which cultural comforts rely. This paradox leads some to disavow hope as a means toward problem-solving or even survival (Jensen; McPherson). Unrelated to the skepticism of environmentalists, Jameson likewise connects some utopian doubt—the reluctance to look to utopia as a political solution or course of action—to the way in which hope supports contemporary projects of “liberal reforms” and “commercial pipedreams” wherein “Utopia serves as the mere lure and bait for ideology” (Jameson, *Archaeologies* 3). A striking example of this misuse of utopia is Istvan Csicsery-Ronay Jr.’s discussion of “immature utopian solutions” in both Nazi and Soviet genocide and the global heist of neoliberalism (51). Despite the problem of those who would use hope as a tool for manipulation, hope remains a foundation of utopian thinking even as utopia itself changes shape. Importantly, Angelika Bammer argues that utopian literature is not intended for aesthetic or emotional stimulation only (Bammer 231). Rather, the hope that utopia stirs in those that encounter it is intended to take political shape.

hoped for interminably; utopia as an expression of desire, however, comes with no such restrictions (Levitas, *Concept* 220). These distinctions place the garden in all its perfection in the “hoped for” category along with the worlds of the classical utopias. I argue, however, that hope and desire need not always be confined to separate spaces; the complex, critical utopias produced by women’s science fiction after 1970 generate both hope and desire in an evolving relationship with those inhabiting imperfect and constantly changing utopias.

Utopia’s primary connection to the environment is a residual human “memory of the land ... [a] half-forgotten trace of the experience of peasant solidarity and collectivity” (Jameson, *Archaeologies* 85). In the settler culture of the West, the mythology depicting the first relationship with nonhuman creation is the story of Adam and Eve in the Garden of Eden. I argue for this mythology’s relevance as it performs the function of conveying and cohering the tandem development of ecosystems and human consciousness. While it is impossible to ground the idea of the emergence of human consciousness in relation to the environment in a specific time or place (and the mythological perspective does not require these details), Jewish and Christian creation mythology suggests that human consciousness as it developed with the land is not only composed of self-awareness, but also of attachments of self to place and the ways of interacting with place. Deep connections to place are exhibited in all of this study’s main texts. The Western, settler science fiction writers underscore this connection with affective atmospheres of nostalgia and loss (and respond with feminist critique), while the Indigenous writers herein depict connections to place that remain active in the present and future and resist the backward-

looking orientation promoted by Western paradise mythology. In the Garden of Eden, the process of emergence in place necessarily involves developing boundaries between the human and nonhuman, and boundaries between self and environment. These taxonomies of consciousness push into further acts of segregation, such as when philosophical boundaries become enforced borders as in between garden and exilic spaces. Perhaps most important to this project, however, is the Eden narrative's subtle depiction of anxiety within the creative space—an anxiety handled very differently by the Indigenous authors discussed herein. In the West, this anxiety is foundational to the desire at the heart of utopian philosophy and literature.⁹ Even considering Christian doctrine's decreasing relevance throughout the West, the narratives Western culture has inherited from its dominant religions maintain cultural power. This cultural power exists in the perpetuation of collective hopes for perfection and the idea that loss of perfection—and the necessary adaptation to change—is punishment for human action.¹⁰

The idea that utopia is a space or construction that is composed of elements pulled from disparate human experiences—whether that be Bloch's residue of dreams fulfilled and unfulfilled by advancing technologies (Bloch, *Utopian Function 2*), or Jameson's remaining connections to peasant life and the natural world—roots utopia to an expansive temporal scale. This project, after establishing the narrative grounds upon which utopia is

9 This affect is related to that mentioned by Jameson as connected to the lives of peasants and their connection to the village and the land that sustains them: in their exile from the garden space, Adam and Eve birth not only anxiety and despair, but also the persistent hope that the garden—despite its guarding angels—could be, in some way, regained.

10 Lynn White Jr.'s essay, "The Historic Roots of our Ecologic Crisis" (1967), links the Christian creation myth with attitudes of human exceptionalism that are complicit in environmental destruction, naming Christianity the "most anthropocentric religion the world has seen" (1205). While I do not challenge White's assertion of anthropocentrism, I argue in Chapter One that a close reading of the Eden story demonstrates ways in which Western hierarchies and dualisms can be challenged and liminal spaces inhabited.

conceived and built in the West, will focus primarily on the ways in which utopia inspires alternative social conceptions and constructions, such as enabling an egalitarian or even matriarchal imaginary in feminist utopias. Even considering the rising popularity of science fiction, which works to make real the previously unimaginable, Ruth Levitas stresses that utopia continues to possess qualities of ephemerality—elements which simultaneously invite formal analysis and defy it—which she calls “fragmentary, fleeting, elusive” (Levitas, *Method 4*). These are qualities which make utopia an apt form to absorb not only the human “existential quest” so often present in various art forms (Levitas, *Method 4*), but also to reflect those elements of experience which contribute to the formation of the desire which motivates the ameliorative vision. Levitas argues that while utopia can be a way of thinking that precedes political action, it should not be understood as a plan or “blueprint” for action (*Method 18*).¹¹ Science fiction, because it depicts fantastic worlds and circumstances, rejects literal reading. Tiptree, for example, is not suggesting in *A Momentary Taste of Being* that inviting the end of the entire human race is an appropriate response to abuse. She is, alternately, urging a reconsideration of what humanity means in the context of both intra and interpersonal violence. Likewise, Levitas urges a “holistic” conception of utopian thought. Levitas considers the ways in which human social systems interact with both ecological systems and existential problems, and from that connective thought process draws ideas forward to be further developed in the political arena (Levitas, *Method 18-19*). Importantly, Levitas stresses that engagement

11 This is a caution that appears in many scholarly texts on utopia. In the science fiction context, Tom Moylan argued in 1986 that there are limitations to understanding utopia as a blueprint rather than a mode in which to express human dreams or desires (10). Along these lines, Jameson and Csicsery-Ronay warn that such utopian blueprints can function as a manipulation (Jameson, *Archaeologies 3*; Csicsery-Ronay 51).

with utopia is necessarily “insisting always on the provisionality, reflexivity and contingency of what we are able to imagine, and in full awareness that utopian speculation is formed always in the double squeeze of what we are able to imagine and what we are able to imagine as possible (*Method* 19). There is, then, a gap between imagination and possibility that desire seeks to bridge even though such possibilities either remain elusive or unfulfilling. What is achieved is always coloured by, as Bloch suggests, the melancholic residue or what could have been—which, I argue, is a narrative that, in the West, loops back to the first stories of the wondrous emergence of human consciousness and the garden environment that sustained it. How these early stories are understood and culturally incorporated determines the shape of the future utopias which remain on the horizon.

The liminal, anticipatory spaces created by utopian thought and expression—between past and future, and imagination and possibility—are taken up by science fiction literature. Istvan Csicsery-Ronay connects utopia and myth to the genre through the idea of constructed “micromyths” (Csicsery-Ronay 6). While myth depicts an ancient, nearly-forgotten yet still present human experience that remains relevant to contemporary life, utopia draws some of the most powerful connections of mythology (such as connections to environment) into the present and future; science fiction, Csicsery-Ronay argues, accomplishes a similar feat through temporal manipulations of the reader’s experience. Science fiction orients the reader to perceive their present as the past of the sf narrative’s future; through this narrative mapping, Csicsery-Ronay suggests that the reader’s experience of the present becomes a pre-historical part of the “micromyth” created by

science fiction's connection to the future (6). These temporal connections are especially important in this moment when the Earth's future inhabitability is at stake. The connections that science fiction makes between a figurative, mythical pre-history and an equally speculative yet integrated future makes science fiction "the culture's main repository and generator of imaginable (albeit often extravagantly playful) future horizons" (Csicsery-Ronay 6). As such, it can be a useful problem-solving tool in the present—not in that it offers tangible solutions, as I have already discussed, but that it establishes the grounds for important thought experiments. Science fiction absorbs the utopia—and also, significantly, the dystopia¹²— employing a utopian approach or function even when the narrative and setting is not explicitly utopian. At the same time, the mythological or "micromythological" poetics of science fiction make the genre an appropriate means to explore the impact of mythological (that is, ancient and deep-set) relations between the human, the non-human, and the natural world. Thus, science fiction is poised between two fantastical branches, drawing from the mythological past to imagine a utopian future. As such, this project will examine human affect at this intersection in order to isolate what feeling supports Western approaches to environmental relationship and how these same affects can support a different way forward.

Finally, in terms of the way myth imagines humanity's ecological beginnings and the way in which humans remain ecologically integrated despite Western culture's efforts to separate and alienate, this project owes much to the work of Lisa Garforth on the idea of the green utopia within the context of climate change. The work of Frederick Buell on

12 In their study of dystopia, Baccolini and Moylan note that both dystopia and *eutopia* engage in "the general vocation ... [of] 'social dreaming'" (5). Whether the worlds depicted are primarily negative or positive, then, both demonstrate ways in which we might alter our own worlds for the better.

climate change and apocalypse informs Garforth's argument that climate change—following the various localized and global environmental emergencies of the 1960s through 80s (DDT, overpopulation concerns, pollution, and the threat of nuclear war)—has normalized a state of environmental precarity (Garforth, *Green* 98). Garforth argues that the effect of environmental concerns becoming seemingly less urgent through their ubiquity is the evocation of a subtler set of feelings than the destruction of life on Earth would demand; as the dominating feelings inspired by emergency subside, room is made for quieter emotions. Garforth argues that feelings of “mourning and sadness ... are part of the uncertain condition of ecological awareness in the Anthropocene” and thus become “the new context for green utopianism” (153). Even in this new melancholy context, green utopianism maintains its connection to the utopian impulse. This impulse is the desire that inspires a grief that may be directed towards the contradictory propositions that nature is dead, that it never existed, or that it continues to exist in a compromised state (Garforth, *Green* 153). Arguing for an intervention into Western cultural ideas of nature, Garforth attests that the concept of nature—such as those present in Bill McKibben's popular books *The End of Nature* (1989) and *Eaarth* (2010)—is not always adequately critical (153) and that the Anthropocene demands recognition of “a more complex and challenging set of vital, emergent, hybrid energies and agencies at work in the world” (140). In other words, while conventional utopian thought frames desire as part of an imaginative projection of a distant time and place as critique of the present, the green utopia demands engagement with the now, “to describe in detail the socio-material worlds we actually live in, not withdraw into the imagination of alternatives” (Garforth,

Green 144). This demand makes evident the fact that climate change has seeped into utopia in its effect on the collective memory and persistent dream of the human-sustaining garden, or the village and the land that sustains it (Jameson, *Archaeologies* 85). I argue, however, that space is indeed the final frontier—the last environs in which utopia retains its power of both critique and desire. Each of the literary texts analyzed in this project occupies the space which Garforth recognizes as critical to the new generation of green utopian thought in the way that they incorporate recognition of nostalgic or traumatic forces in conjunction with utopian suggestions which resist familiar Western paradigms. In this way, the cosmos reinvigorates the old utopian imagination, combining the critical elements of utopian thought while also acknowledging humanity’s exiled position outside the garden without hope of return—and both mourning the loss of the earthly environment and recognizing that new types of human/nonhuman relationships are possible.

WOMEN’S SCIENCE FICTION IN SCIENCE FICTION HISTORY

In order to analyze the ways in which science fiction comments on the tenacity of humankind’s connection to the Earth through a desire that lingers even in unearthly spaces, it is necessary to establish what elements of this literary commentary come from specific works of literature and what work is done by the genre itself. Citing Jameson, Moylan describes the origin of science fiction as a natural progression from the historical novel, which was in decline in the later part of the nineteenth century. Moylan argues that “scientification” (and what would later be known as “science fiction” or “sf”) assumes in part the critical labour of the historical novel; however, while the historical novel engaged

with the past in order to comment on the present, emerging science fiction narratives “mediate[d] on a ‘future’ that frame[d] significant conditions in the present” (Moylan, *Scraps* 27). This is, indeed, a general view of science fiction’s main strategy of reaching into far-flung places, strange environments, and confronting strange beings in order to draw the reader away from their own world with enough imaginative and emotive force that the reader is then able to see their own world from a new perspective. But what if the worlds from which science fiction readers originate are not homogeneous? John W. Campbell, editor of *Astounding Stories* beginning in 1937, the magazine which ushered in the “Golden Age” of science fiction (Attebery, “Magazine Era” 37), certainly interpreted his readership as originating from similar backgrounds with similar perspectives and goals; his idea of *Astounding*’s readership ranged from “technically trained, mature men” to “an almost wizardly caste, an elite in-group who could get things done by knowing the universe’s rules” (Attebery, “Magazine Era”, 38). Despite the fact that women sometimes contributed to the pulp magazines and demonstrated interest in science fiction which was connected to their interest in science and belief in its social benefits (Yaszek and Sharp xxi), they were not considered with the same reverent hope as Campbell’s “wizards”. Nevertheless, women in science fiction persisted as both readers and writers in the genre.

Despite being largely excluded or operating on the fringes of the genre, women saw potential in science fiction to expand beyond, as Ursula K. Le Guin calls them, the “impersonalized genre of ideas-technology-adventure” replete with “wooden, vapid, and stereotyped” characters (McKee Charnas et al. 1). During and after the 1950s, there was more effort to include women (as both writers and readers) in popular science fiction

magazines. Horace L. Gold's *Galaxy Science Fiction* magazine, for example, included one story in every issue that appealed to women despite continuing to run male-written stories featuring female characters who "nearly all [were] inexplicable in their motivations and perceptions" (Attebery, "Magazine Era" 42). When women writers were featured in the male-dominated space of the science fiction magazine, they found themselves derided—both at the time of publication by male readers and in later feminist critique. Their work was dismissed as "sweet little domestic stories," or "wet-diaper fiction" (for the unhygienic state of the neglectful mother-writer's infant children), or simply as "Ladies' Magazine fiction" (Merrick 246). Helen Merrick, however, argues that despite the less-than-warm reception of stories featuring "women's interests" in boys' magazines, such publications were making inroads for the women writers of the future, establishing "the disruptive potential of locating the 'women's sphere' as central in a genre that privileged science, space travel or heroic quests" (Merrick 246). Indeed, this "disruptive potential" opened the door for women not only to enact further disruptions, but to access the potentiality that forms the foundation of the genre. Suzy McKee Charnas writes that, despite problems with two-dimensional or overtly sexist characterization in early and "Golden Age" science fiction, women continued and continue to be drawn to the genre; even though many women "never found [themselves] in [the genre], [they] loved not the achievement of the field, but its potentiality" (McKee Charnas et al. 3). Charnas argues that the potential of the genre lies in its suitability to the "transitional state" of women or "any group that feels itself oppressed" by Western culture (McKee Charnas et al. 4); in other words, science fiction was and is uniquely positioned to address

both contemporary power imbalances and the utopian visions of the oppressed. Addressing feminist utopian fiction, Marleen S. Barr argues that such utopian imaginings compensate for realism's inability to depict "the complete breakdown of patriarchy" (*Feminist Fabulations* 151). The challenges included in that breakdown disrupt the authority of patriarchy's most steadfast institutions, such as "male superiority and female ineptitude, the sanctity of the nuclear family, and men's right to rape nature" (Barr, *Feminist Fabulation* 151). This latter still-upheld right is implicitly tied to the technological utopia, suggesting that feminist approaches to social amelioration focus on different kinds of solutions to social ills. Feminist fabulation's explicit challenges are an integral step in the process of moving away from the familiarity of patriarchal structure to imagine something new—a step women science fiction authors took in earnest in the 1970s.

The utopias that emerged from women's speculative fiction writing in the 1970s remain resonant in the genre today. While I do not examine any feminist separatist utopias written during the ascendant decade of the subgenre in this project, the feminist utopias of the 1970s irrevocably changed science fiction from an exclusive boys' club to a genre that could encompass true difference and resist reproducing the structures from which it emerged; each of the texts of this study—written by women from across Canada and the United States, from different social backgrounds, and writing in different cultural contexts—owe at least a small debt to groundbreaking utopias such as Joanna Russ's *The Female Man* (1975), Marge Piercy's *Woman on the Edge of Time* (1976), Suzy McKee Charnas's Holdfast Chronicles—*Walk to the End of the World* (1974) and *Motherlines* (1978)—

Sally Miller Gearhart's *The Wanderground* (1979), and (because enthusiasm for the feminist utopia, despite criticism, held over into the next decade) Ursula K. Le Guin's *Always Coming Home* (1985). These utopias questioned gender essentialism and recognized that the reproduction of harmful gender stereotypes remained deeply set within Western institutions (Merrick 248), doing so through examinations of the lives of its female characters, which were necessarily full and complex. As such, feminist utopias demonstrated the genre's potential in revealing "new ways of seeing, thinking, and feeling, new ways of living, loving, and working, new ways of experiencing the body, using language, and defining power" (Bammer 2). Angelika Bammer stresses that, much like in the cooperative, egalitarian, and ecological communities prevalent in the feminist utopia, the power and effect of these narratives was cumulative. Appearing as part of the vast wave of Western women's liberatory movements, these texts "encompassed nothing short of a complete transformation of the very reality that the erstwhile dreamers of the 1960s were supposedly learning to accept" (Bammer 1-2).

While early feminist utopias, such as those that Gearhart and Charnas created, depicted communities of women living independently of men, taking on varied gender roles, and making striking advances toward both technological and social progress without male input, this independence reframed not only social structures but also definitions of humanity. Veronica Hollinger notes that 1970s feminist utopias not only questioned but explicitly challenged binary gender and sexual relations in a "radical critique ... based in the inequities of what Adrienne Rich first identified as 'compulsory heterosexuality'" (Hollinger, "Feminist Theory" 128). Whereas Le Guin framed this

critique in *The Left Hand of Darkness* (1969) by thinking through androgyny and hermaphroditism,¹³ writers of early feminist utopias presented this challenge in the form of all-female lesbian colonies that frequently looked upon men (if they appeared at all) with horror. Marleen S. Barr notes that the women living in these separatist communities—usually in agrarian or pre-industrial settings that invoke the Garden of Eden in that they are depicted as untouched by the corruption of modern society—saw men not only as dangerous, but often as aliens (*Feminist Fabulation* 153) who were completely incompatible with or irreconcilable to life within the equitable communities established by women. In these texts, closer kin could be found with nonhuman life than with men, who were rarely depicted as able to integrate into a women’s world. The new kin relationships forged by feminist utopia form the foundation for the Western response to ecological destructions in this project’s literary texts. Further, feminist utopia provides an entry-point into the genre for Indigenous women writing science fiction. This project will illustrate, however, that Indigenous women’s science fiction not only critiques patriarchy and Western culture as a whole, but also imagines futures fully immersed in Indigenous cultures and the kinds of relationality that forms those cultural foundations.

Despite the complexity present in feminist utopias such as those by Le Guin and Tiptree, the 1980s brought a resistance to the feminist utopian form. Angelika Bammer asserts that interest in the subgenre abated in the 1980s due to the utopian approach to feminist concerns growing stale (233) through the repetitive invocation of the feminist

13 In her 1987 revision of her 1976 essay “Is Gender Necessary?” Le Guin acknowledges that *The Left Hand of Darkness* does not go far enough in challenging gender binaries in that it “unnecessarily locked the Gethenians into heterosexuality” (*Dancing* 14). She stresses that her omission of more detail about the state of kemmer and the kemmer houses of Gethenian society implied a compulsory heterosexuality which she did not intend and by 1987 regretted.

separatist space; even the ways in which Marge Piercy's 1976 novel, *A Woman on the Edge of Time*, included intersectional issues of race and sexuality in its creation of the utopian community of Mattapoissett could not revive interest in separatism as a solution. But just as the utopia emerged from the liberatory arguments of the Women's movements of the 1960s, women's science fiction continued to evolve in response to what came before it. In the 1980s, influences came not only from previous feminist science fiction writing, but also the political backlash against progressive movements for the rights of women and Black Americans; the decade after the feminist separatist utopia took hold of speculative fiction, political contractions gripped the West in the form of conservative governments across three Western nations—Ronald Reagan in the United States, Margaret Thatcher in Great Britain, and Brian Mulroney in Canada. These governments represent a rescinding of the promises of the 1960s and 70s wherein populations experienced the restriction of social benefits, and reproductive and abortion rights (Mohr 35; Moylan, *Scraps* 188). It is in this political climate that feminist sf began to pull apart the utopian dreams of the previous decade: Pamela Sargent's *The Shore of Women* (1986) and Sheri Tepper's *Gate to Women's Country* (1988) present flawed separatist communities that cannot be sustained at the end of the novels. In addition to reversal and rescission, several cultural movements asserted their emerging strength: "intensifying fundamentalism and commodification" became a part of a dystopian literary landscape just as it was a part of the political one (Baccolini and Moylan 2). According to Baccolini and Moylan, "several sf writers confronted the decade's simultaneous silencing and cooptation of Utopia by turning to dystopian strategies as a way to come to terms with the

changing social reality” (3). In other words, science fiction responded to both the perceived over-simplification of the feminist utopia and the abrogation of progress which threatened the reestablishment of male patriarchal order over women’s autonomy with the creation of horrific, oppressive worlds in which the structure of life rests on questions of “coercion and consent” (Baccolini and Moylan 5), two of the most pressing issues for women’s lives—issues which the progress ostensibly made by women’s movements in the 1960s and 70s had illuminated. This “changing social reality” was the context for feminist dystopias such as Margaret Atwood’s *The Handmaid’s Tale* (1985) and Suzette Haden Elgin’s *Native Tongue* series (1984, 1987, 1994), both of which imagine worlds of patriarchal control against which the protagonists resist by means of subversive speech, language, and practices: the women in Elgin’s world even create a new female-only language as a means of fighting back against their oppressors.

Despite the seeming reversal of the work of the feminist utopia—a subgenre depicting worlds that are “as good as it gets in regard to women’s roles and lives” (Barr, *Future Females: TNG* 3)—the dystopia remains on par with the utopia in terms of its social and political function.¹⁴ The similarities between utopia and dystopia are many, including their limitations. Just as utopia is criticized for its simplistic depictions of human life, dystopia is censured for its pessimism, for its status as a “bleak, depressing genre with little space for hope within the story” (Baccolini and Moylan 7). However, just as feminist utopia’s mobilizations occur outside of the utopian space, in the minds (and

14 Lyman Tower Sargent makes an important distinction between the dystopia and the anti-utopia, two terms that are often used interchangeably. According to Sargent, the term “anti-utopia” should be reserved for those works which explicitly challenge other specific utopias or Utopia in general (Sargent, “Three Faces” 8).

hopefully the societies and cultures) of the reader, dystopia's influence is likewise outside of its literatures in the form of the warning that it produces inside its narrative and projects outward, demanding the attention and critical thought of the reader (Baccolini and Moylan 7). According to Moylan, dystopia is an expression of the utopian imagination—a social dreaming that is not dreaming of “already improved elsewhere but rather in decidedly worse re-visions of reality in order to bring readers and viewers into a hopeful reorientation by confronting and possibly breaking through the conditions it portrays” (Moylan, *Scraps* 276). In women's science fiction, the warning against the conditions of dystopia reflects a similar ecological perspective to that present in feminist utopias; that is, just as the feminist utopia presented a holistic vision of the “good place”—often inspired by the mythological garden environment in which all life lives in harmony—the dystopia taken up by women science fiction writers represents holistic dysfunction. If these dystopian spaces are not visions of Hell then they are at least positioned outside the garden.

The dystopias of the 1980s, however, are not the final word on women's science fiction. Women's dystopias continued strong throughout the 80s and 90s, finding influence in the cyberpunk subgenre which was dominated by Pat Cadigan in, for instance, *Synners* (1991) and *Fools* (1994). Cadigan's attention to experiences of embodiment stood opposed to cyberpunk's “revulsion towards ‘meat’” (Vint, “New Wave” 194). Dystopia, both cyberpunk and the more general variety, was usually set in post-apocalyptic environments, with repressive governments and dysfunctional families and depictions of flawed sexual relations or complex sexual identities (Donawerth 49).

Adopting these complexities into dystopia, however, moved the genre almost imperceptibly away from saturated hopelessness. As the subgenre developed more nuance, it began to reincorporate some elements of utopia to balance out some of its darker themes. The effect of the intermingling of dystopia and utopia was the creation of “critical” utopias and dystopias—works which were anchored to one end of the scale or the other, but reached increasingly toward an opposite pole in order to criticize the form or themes of its origins. Lyman Tower Sargent describes “critical utopia” as literature depicting a “non-existent society described in considerable detail ... [which] a contemporaneous reader [is intended] to view as better than contemporary society but with difficult problems that the described society may or may not be able to solve and which takes a critical view of the Utopian genre (“Three Faces” 9). Critical utopia, then, acknowledges that the utopian genre is limited and cannot realistically solve most social problems, but maintains its link to the genre in its expressions of hopefulness despite tribulation (Moylan, *Demand* 10). “Critical dystopia,” alternately, is described similarly by Sargent, but adds this crucial difference: that “critical dystopia” should include in its dystopian setting “at least one eutopian enclave” which allows the work to “[hold] out hope that the dystopia can be overcome and replaced with a eutopia” (“US Eutopias” 222). The more nuanced result of critical utopia and dystopia is particularly suited to the holistic nature of women’s writing and once adopted in the 1980s and 90s has enjoyed a long reign. For example, Marge Piercy revisited the utopian genre in *He, She, and It* (1991) to paint a much darker, cyberpunk image of the critical dystopia, and Octavia Butler’s Parables series (*Parable of the Sower*, 1993; and *Parable of the Talents*, 1998)

created a strikingly prescient future of neoliberal values. More recently, Margaret Atwood's *Maddaddam* trilogy (*Oryx and Crake*, 2003; *Year of the Flood*, 2009; *Maddaddam*, 2013) combined the dystopia of a corporate-sponsored plague apocalypse with the utopian elements of the biologically-engineered Craker people and the God's Gardeners commune.

These critical dystopias, with their complex acknowledgements of the variations of human experience, have created particularly fertile ground to address not only human social problems, but also ecological problems in ways not restricted only to realms of ecological hard science. The texts discussed at length in this dissertation straddle the boundary between critical dystopia and utopia—a position which enables their narratives to address the Western structures and institutional inequalities which are extrapolated into a dystopian setting, and remain connected to the idea (however distant) of social change. In all texts discussed herein, social change is connected implicitly to ecological change and the desire for improvement is connected to each text's understanding of ecological relationship. In the texts produced by white, Western women, often there is a tension between implicitly or explicitly accepted Western mythologies supporting the devaluation of the environment and nonhuman life and the tremendous desire to move outside of those structures toward an ecology that does not end with nonhuman life, or even with the human body. Only when social imbalances are addressed can relationships with the earth and its nonhuman life reflect the dynamism that is ecological reality. The distance that Tiptree, Gloss, Le Guin, Slonczewski, Maracle and Kurisato put between future human societies and the earth from which they are removed enables characters in these texts to

struggle for that relationship, underscoring the movement necessary for green utopian thinking in a destabilized age.

While the texts analyzed in this dissertation are not exclusively ecological or environmental science fiction, it is their subtle but tenuous ties to an affective ecology that drew me to them as examples of the ways in which the Earth remains as part of a human psychological and emotional composition despite far-flung distances in time and space. In fact, some might not consider some of the texts herein to contain significant environmental content. Certainly, they are not as overtly environmental as those texts which make up the acknowledged environmental science fiction archive, a science fiction subgenre which emerged with the New Wave and the environmentalism of the 1970s (Vint, “New Wave” 184)—such as John Brunner’s *The Sheep Look Up* (1972), Ernest Callenbach’s *Ecotopia* (1975), and the more recent *Mars* trilogy by Kim Stanley Robinson (1993-1996). This environmental science fiction canon also differs from the more recent “cli-fi,” which uses climate change not only as a world-building element, but also as the primary narratological problem.¹⁵ “Cli-fi” breaks genre boundaries, in that it is often rooted in science fiction forms or tropes, but expressions of the concern over climate change has also spilled over into literary fiction. Some of the more prominent

15 I wish to distinguish my archive of ecological sf from that of cli-fi or climate fiction—sf texts which focus exclusively on climate change and extrapolate its effects into the future. Despite the fact that this study is inspired by current environmental issues which are connected to climate change if not a direct result of it, the wider ecological focus of the chosen texts is not reflected in climate-only fiction, rendering the latter an inadequate focus for a study of human responses in futurity. A wider sense of ecology accounts not only for environmental issues but also the rippling effects of an imbalance which is recursive, originating not only from the human and affecting the environment, but also in nonhuman life and subsequently affecting human life. The acknowledgement of deep relationships—and the many levels at which they can be affected—is rarely taken into account in sf focused only on climate change. Additionally, the focus often results in a segregation of the subgenre into the realm of hard sf, and despite the fact that women handily demonstrated their ability to write hard, science-focused sf with the “revolutionary” 1977 issue of *Analog Magazine* (Schwartz), the wider ecological focus that is present in many women’s sf texts precludes it from the category of climate fiction.

science fiction examples are Paolo Bacigalupi's *Pump Six* (2008), *The Windup Girl* (2009), and *The Water Knife* (2015), and N.K. Jemisin's three-time Hugo award-winning *Broken Earth* trilogy (2015-2017). In each of these examples, climate change and its effects on the Earth are in the foreground, or at least ever-present and explicitly connected to the problems the characters face. The texts selected for this study, conversely, present the earth's destruction (whether that destruction is depicted as a total loss of inhabitability or more specific and local destructions) as something distant from the reader if not from the novel's or story's characters. These distances from the initial site of destruction on Earth—engaging explicitly with memory and desire in order to access and respond to an original loss—might be physical or temporal, as in Tiptree's *A Momentary Taste of Being* (1975) and Molly Gloss's *The Dazzle of Day* (1998); distance is also achieved through analogous depictions of earthly environments on non-earth planets, as is the case with *The Word for World is Forest* (1972) by Ursula K. Le Guin and *A Door Into Ocean* (1986) by Joan Slonczewski; finally, distance from the ecological destruction on Earth is achieved through both the acknowledgement of colonial violence and alternative paths to ecologically-balanced living in the short stories "The Void" (2016) and "Imposter Syndrome" (2016) written by indigenous authors Lee Maracle and Mari Kurisato. Each of these texts—in their own distinct ways—employs outer space as an additional distancing tool to comment on the deep-rootedness of Earth's rhizomatic affective influence. Each text ultimately comments on the tenacity of the relationship between humans and Earth, warning that the mother that made us will be with us always as either a secure and generative relational foundation, or as a haunting spectre.

After establishing the contexts of both women's science fiction and environmental science fiction from whence my chosen texts draw their influence, I must acknowledge in greater detail the context of the Indigenous texts herein. The two Indigenous writers, Lee Maracle and Mari Kurisato, owe less to feminist utopian writers than the other women writers in this study. Indigenous science fiction often draws its core influences more from Indigenous mythology and Indigenous science than it does the science fiction canon, rooted as that canon is in the structure of colonial Westerns and first-contact adventure stories. While Lee Maracle is a well-known writer of literary fiction, her stories often tread the boundaries of speculative fiction writing and are thus present in recent anthologies dedicated to Indigenous science fiction and fantasy writing. Mari Kurisato, a newer voice in science fiction who has been published in the award-winning science fiction magazine *Apex*, is welcomed into sf spaces at least partially because of the opening and diversifying work that women have been doing in the genre before and since the popularization of the feminist utopia of the 1970s. Clearly, American and Canadian Indigenous science fiction is not generated from the same literary ancestors as that of its settler counterparts which is often interpreted, as argued by Nalo Hopkinson, not as the light-hearted adventure stories for which science fiction is usually known, but as “non-fiction” and an “[internalization of] one's colonization” (*Dreaming* 7). With the release of *Walking the Clouds* (2012), the first explicitly Indigenous and explicitly science fiction anthology, Grace Dillon simultaneously claimed science fiction and its origins—arguing that a two-way conversation has been underway between Indigenous narrative and science fiction for a very long time—and challenged Indigenous writers to take up

science fiction as a form for Indigenous expression (Dillon, “Indigenous Futurisms” 1). This is a call which, Dillon argues, has been accepted enthusiastically; since *Walking the Clouds* in 2012, a wealth of new Indigenous science fiction has seen publication in forms from traditional novels and short stories.¹⁶ Each of these works represents a part of the general Indigenous Renaissance occurring now in Western society, which is itself a part of a movement toward greater diversity in the arts and society stemming from the liberatory work underway by BIPOC artists and activists for decades. These texts, like those by Maracle and Kurisato on which I focus my analysis, alternately embrace and challenge the expectation often placed upon Indigenous writers to ignore the trappings of Western progress and remain focused on racial realism (Dillon, “Imagining” 2).¹⁷ Instead, writing in the myth-infused Indigenous futurist mode requires fusions such as that of “Indigenous sciences with the latest scientific theories available in public discourse” (Dillon, “Imagining” 2); Indigenous futurism “weds sf theory and Native intellectualism, Indigenous scientific literacy, and western techno-cultural science” (Dillon, “Imagining” 2). This hybrid literature, which acknowledges Indigenous myth and both Indigenous and Western science, necessarily attends to the ways in which science and technology have been co-opted as tools of colonization (McLeod 4) while challenging its readers to

16 For examples of recent texts, see Drew Hayden Taylor’s *Take Us To Your Chief* (2016), the *Mitêwâcimowina: Indigenous Science Fiction and Speculative Storytelling* anthology (2016), and Cherie Dimaline’s award-winning novel *The Marrow Thieves* (2017). See also the following Indigenous films and games: Jeff Barnaby’s *File Under Miscellaneous* (2012), Nanobah Becker’s *The 6th World* (2013), Elizabeth LaPensee’s *Thunderbird Strike* (2017), and Lisa Jackson’s *Biidaaban: First Light* (2018).

17 A similar expectation exists for Black writers to focus on realist narratives that depict their experiences of race. Afrofuturism rejects this expectation of “racial realism” in favour of speculative narratives (Dubey 16). Other similarities exist between Indigenous Futurist narratives and Afrofuturism, such as the use of myth and non-Western science. Unfortunately, Afrofuturist narratives are outside of this dissertation’s scope. Some discussion of how Black science fiction will be included in my future research is included in the Conclusion.

understand science in new ways, and to forge different and decolonized relationships to the Earth. In the wider science fiction genre and in the world, these perspectives have the potential to counteract the rigid thinking that contributes to ecologically destructive behaviour. This project should not and cannot comment on the utopian impulse toward healthy ecosystems and integrated relationships with nonhuman life without considering not only the Indigenous perspectives in which these dreams are not a recent revelation but an ancient lifeway still facing the challenges of colonization over five hundred years after first contact. It is my hope that analysis of feminist settler and Indigenous futurisms, each with the distinct goal of liberation from destructive Western hierarchies and the establishment of meaningful relationship between humans and nonhumans alike, will illuminate ways in which Canadians, Americans, and the many Indigenous nations might each have a part in the revitalization of a collective green utopian dream.

GREEN DREAMS IN SPACE: NEW ECOLOGICAL UTOPIA

Ecological questions have long been an integrated part of feminist science fiction; such questions are also an essential part of science fiction space narratives. This is a relationship established through the dual emergence, in the late 1960s, of mass environmental awareness and the space race. The cosmos—as an ecological space which I argue includes interior affective ecologies which influence how human beings relate to the environment and other beings within it—both absorbs and reflects human desires developed within and about that space. The movement of ecological impressions into and out of exoplanetary spaces within the subgenre of feminist science fiction, and women’s science fiction more broadly, is particularly important in this moment, when such

impressions are increasingly suffused with anxiety. Given such heightened anxiety, the cosmos once again surges into popular consciousness as a *tabula rasa* onto which human hopes for survival, continuity, and comfort are projected. Unfortunately, the current rise of interest in space travel works to connect ecological anxiety inextricably to the rise of private companies testing and sending rockets out of Earth's atmosphere with the goal of achieving travel to Mars—and the egos of the billionaires funding these companies. In the afterword to Julian Guthrie's book *How to Make a Spaceship*—about the privatization of space travel—Stephen Hawking asserts that if human beings do not leave Earth and colonize another planet, the species has no future (Guthrie *Afterword*). This is a theme to which Hawking returns in many of his talks (“An Evening with Stephen Hawking,” Samuelson, Zorthian). The reasons Hawking gives as the genesis for the problem of Earth's future inhabitability—“climate change, overdue asteroid strikes, epidemics and population growth” (Zorthian)—are not only human-borne, but specifically borne of the structures of Western life. The Western standard of living, signalled by economic growth to which others around the world aspire despite its environmental implications,¹⁸ is rendering the planet uninhabitable. As climate scientists issue warnings (Ripple) and call for the overhaul of the Western socioeconomic system (“Scientist Kevin Anderson”), others lean heavily on the technological fix—the idea that technology (in this case, the technology which will allow Western countries to colonize other planets), even if it will

18 The current situation with the ascendancy of China and the correlation of economic power to pollution suggests that global environmental devastation is a future result of developing countries' rise. A study by Zheng Haitao et al. correlates increasing GDP to increased pollution; but, interestingly, also suggests that the cities which enjoy the highest GDPs should be responsible to help curb the environmental effects of growth of less successful cities (Zheng 29). If this ethic were extrapolated globally, responsibility would fall on the West to come to the aid of poorer nations. This call, put out by the UN's Ban Ki-moon, has so far been unheeded (Goldenberg).

not save this planet, will help us to survive as a species elsewhere. Elon Musk continues to test SpaceX rockets, with the goal of building a spaceship that can carry passengers, land on Mars, and return to Earth; already, SpaceX is flying its Dragon spacecraft on repeated cargo missions to the International Space Station (“Making History”).¹⁹ Jeff Bezos, the billionaire CEO of Amazon and Blue Origin—a private aerospace manufacturer and spaceflight services company—is likewise building and testing rockets because “Earth, in all its beauty, is just our starting place” (*Blue Origin*). As of July 11, 2016, MarsOne—a private organization founded in the Netherlands but with ever-expanding international ties—has selected 100 private astronauts from a pool of thousands of applicants, some of whom it claims will be the first human beings to live on Mars (“Two New Candidates”). If MarsOne is successful, these first interplanetary colonists will establish the social and organizational structures by which they will build communities on Mars, and into which future colonists will be added; indeed, there seems to be little acknowledgement of the past harms of colonization in these future plans for Mars and beyond. The *MarsOne* FAQ, answering the question “Why should we go to Mars?,” demonstrates tone-deafness in its rhetorical-questions-cum-answer, “Why did Columbus travel west? Why did Marco Polo head east?” (MarsOne)—a response that omits any acknowledgement in this era of tumbling colonial and Confederate statuary that Columbus Day is protested every year by Indigenous groups across North America

19 A recent development in Musk’s space ventures is the #dearMoon project. This project, in which Musk’s Big Falcon Rocket (BFR) will fly Japanese art collector and billionaire Yusaku Maezawa to the moon in 2023, will be the first private lunar mission. Maezawa plans to bring six to eight artists “that represent Earth” with him on the journey (My Tesla). These artists will then be asked to make art inspired by their experience. While this most recent project is a departure from those that centre Musk himself, and a further departure in that it focuses on art rather than science or technology, #dearMoon does little to wrest ultimate control of space exploration from billionaires.

(Fortin) and that such references may no longer carry the cultural weight they once did. While Hawking puts his faith in private space travel as a kind of insurance plan for the human race, there seems to be little public acknowledgement of the ways in which privately-funded space exploration and extra-planetary colonization will duplicate the social and economic structures which have altered Earth to the point of inhabitability. While Hawking's enthusiasm for space travel as a means to preserve humanity was certainly influenced by his vast curiosity about the workings of the universe, his own bodily experience positions him outside of the dominant paradigm, enabling him to consider further alternate ways of thinking and being. As previously discussed, the vision afforded to those positioned outside of the dominant Western paradigm—but still located physically on land governed by Western structures—is one of the focuses of this project; the ways in which space and space-travel facilitate in selected feminist science fiction literature the creation of an affective space outside of (and yet still at least partially beholden to) Western social and institutional structures afford readers a glimpse into needed responses to increasing environmental threat. The distance of perspective allowed by women's positions within patriarchy and, for Indigenous women outside of white supremacy, combined with the further imaginative removal allowed through science fiction space travel creates a position which provides a clearer vision of the systems that continue to affect individuals and the planet. Feminist science fiction has been commenting on the effects of Western social systems on planetary ecosystems since its emergence in the late 1960s. This tradition continues today.

The movement toward the stars is one that appears frequently in science fiction and it can be tempting to dismiss the cosmos as yet another fantastical setting in a genre replete with strange environments. As suggested by Samuel R. Delaney, however, setting—usually the background in realist literature—is science fiction foreground (Moylan 5). Science fiction setting—in the examples presented herein, vast expanses of blackness from which human characters are separated by a relatively thin and ultimately permeable ship’s hull, or Earth-analog planets which emphasize the strange or unsatisfying elements of life on Earth—drives the creation of new worlds (Moylan 5). The establishment of new worlds represent transgressionary movements that are inherent in the genre in that each new world is a new critical space. Rob Kitchin and James Kneale argue that estrangement is particularly relevant in the genre’s “spatial metaphors” (Kitchin and Kneale 9). That is, as the genre creates new kinds of spaces, the familiarity of the spaces humans literally inhabit come into question. In new world environments, the reader is asked to parse both that new world, which is the foreground of science fiction narrative, and the reader’s own world which informs science fiction world creation either through analogy or extrapolation. Kitchin and Kneale argue that, in this way, science fiction concerns itself with not only the literal invasions of alien raiders on earth or elsewhere, but also the figurative invasions of borders which ultimately confuse established categories or contribute to the creation of new understandings (9). Responding to the work of Rosemary Jackson on subversion in the fantastic (1981), Kitchin and Kneale argue that the science fiction setting tropes, such as that of the vast expanses of the universe, “lead the reader into a ‘realm of non-signification, towards a zero point of non-meaning’, ...

[through which] the reader is constantly encouraged to make sense of space through a variety of forms of mapping” (Kitchen and Kneale 9). This mapping is what connects the reader to or estranges them from their own reality and demands a reconciliation of implied difference. The spaces of “non-signification,” then, can become infused with the reader’s own understandings. Additionally, as seen in this project’s literary examples, realms of non-meaning become infused with the memories and desires of the characters that inhabit these spaces. This affect-infused setting—a mix of both reader expectation and connection and genre conventions—is particularly important in this ecological moment wherein the cosmic spaces of “non-meaning” are burdened specifically with future-oriented anxieties created by the knowledge of the impending spaces of non-signification in the loss of planet-wide environmental stability and both global and local ecological space.

While future exoplanetary settings as spaces which become infused with Earth-originated affect is a cornerstone of this project, the connection between the cosmos and ecological thought is also an important historical consideration. The connection between Earth’s ecology and outer space is one that developed alongside the general ecological consciousness of the 1960s. Increasing ecological awareness resulted in the development and widespread acceptance of the metaphor of the space ship for the planet itself. Sabine Höhler details a brief history of the metaphor beginning with usage by Paul Ehrlich—a population ecologist who termed the planet the “good ship Earth” in order to convey its limited capacity before the vessel itself is endangered. The metaphor was again used at The United Nations conference on the Human Environment in 1972 in which the “One

Boat” image expressed humanity’s shared fate within an enclosed space. Höhler stresses that the metaphor spans “from the voyages of discovery to the Space Age” as “a reservoir of collective memory and imagination in Western culture” (102). Awareness of possible resource scarcity in the wake of the sharp population increases of the post-World War II years—and the distanced perspective of Earth that became available after the release of the “blue earth” photos taken on several space missions in the 1960s and 70s (Heise 23)—highlighted parallels between earthly environments and the man-made environments of spaceships. This connection resulted in a deeper consideration of what resources were needed to support a human life that is completely removed from Earth’s sustaining ecologies. Awarenesses stemming from the burgeoning environmental movement, and the Cold War-inspired space race, developed in tandem with a “globalist discourse” (Heise 24) responding to the Earth as an “immediately graspable totality, in which all differences between race, class, gender, nation, ideology, and ecosystem have been completely smoothed away” (Canavan 8) that seems at odds with the simultaneous argument for the “planet’s fragility or its resilience to human interference” (Heise 25). Similarly incongruous was the idea of a vulnerable planet with the competing economic approaches which juxtaposed a frontier ethic on Earth with that of space. Gerry Canavan comments on Kenneth C. Boulding’s work on spaceman economics which makes connections between the extreme austerity of life-supporting ecologies in space and what is required to maintain functioning environments on Earth. In his 1966 lecture, “The Economics of the Coming Spaceship Earth,” Boulding focuses on a concept alien to economics—the idea that “throughput,” or “the expansion of consumption” as Canavan terms it, is not a

desirable trait in the “spaceman” economy which instead considers “stock maintenance” (Canavan 6). Most relevant to this project is the idea that “stock maintenance” includes not just the quantitative assessments of said stock, but most importantly qualitative considerations of “the state of the human bodies and minds included in the system” (Canavan 6). As the “spaceman” economy recognizes that the human mind and its contents are a part of the ecological space that feeds an economy, it must necessarily consider all products of that mind, including not just knowledge of facts, but also memory and affective response. Admittedly, this is a broad view of “ecology” which is a scientific term generally confined to the interactions between biological life and its environment; but these interactions are influenced both by physical existence within a given space and emotional attachments to spaces (and the memories of such) and the other life therein. Humans—and non-human life with affective capability—respond to their environments with physical, intellectual, and emotional faculties; the “spaceman” or “space human” economy, then, allows one to consider all the elements of a functioning ecology while simultaneously nurturing a countervailing view to growth or “cowboy” economy which is currently threatening the planet—and has been seen as a threat for decades. This dissertation, then, considers both the restrictions of “stock maintenance” ecology and an expansive ecological inclusion of human and nonhuman minds and their affects in hopes of establishing the relational conditions of sustainable life.

The human element—not just human biology but all of that which makes and supports and is a product of human life—has always been a problem in outer space ecologies and has been depicted as such in intergenerational starship or long-term space

travel narratives. Canavan stresses that such narratives, which depict an isolated spaceship environment as an extended metaphor for Earth's own limited resources, have been present in science fiction historically, extending even past the birth of the environmental movement and the space race; 1958's *Non-Stop* (titled *Starship* in the United States a year later) by Brian Aldiss, and Robert Heinlein's *The Moon Is a Harsh Mistress* published in 1961 are two early examples, while Kim Stanley Robinson's more recent *Mars* trilogy (Canavan 7) extends the metaphor of ecological scarcity experienced in the generation starship ecology to an entire planet terraformed for human habitation. Robinson's *Aurora* (2015) comes closest to depicting the sentiment of greatest interest to this project in the way that affect related to the memories of and desire for human interaction with lost ecological systems continues to influence human beings in new, drastically different ecologies and in its depiction of the effects of long-term ecological scarcity and imbalance on board the closed ecosystem of a ship. In *Aurora*, the stress effects of ecological scarcity and ecological degradation leads first to interpersonal strife, then political schism and, finally, the complete dissolution of the mission. Many generation ship narratives, however, while spending some time on the human effects of scarcity, focus mostly on the science, whether it be technological or biological. Science and technology are peripheral concerns in this dissertation, the chief site of investigation being the affective or imaginative product of humanity within new environments.

Examining humanity within human-constructed environments may seem a counter-intuitive or ironic imperative in the Anthropocene—a geological era corresponding to drastic, long-lasting changes to Earth which have resulted in new ecologies inadvertently

constructed by humans—but herein I will point to science fiction’s responses to the human in alien environments. Such responses often point beyond the human, or to new ways of being human. Such feats of imagination necessarily involve the first step of developing vision that is critical of accepted or assumed categories. Marlene S. Barr stresses that these categories have made their way already into the space expanse in interstellar broadcasts attempting communication with alien life. The Pioneer 10 and 11 space missions in 1972 and 1973 included a plaque communicating basic information about human biology and human willingness to communicate; Barr argues, however, that even the physical positioning of the male and female figures included on the plaque express patriarchal hierarchy: on the Pioneer plaques, “males are forward-looking and communicative while females, who are smaller than males, look toward them and do not make communicative gestures” (xi). This, along with the structures of colonization previously discussed, is the precedent already being set for the cosmic space—that women should continue to look to men as an expression of their essential “femaleness” and that men establish themselves as the lead figure and communicator of the interstellar household, just as is done on Earth. This hierarchical model of humanity threatens to be reproduced again and again as it has been in imperial and colonial cultures, as it continues to be in Western corporate capitalism and the mythological foundations upon which Western culture is built largely supports such future reproductions. Imagining humanity’s origins inside a perfect garden—and future space environments as the garden terraformed and thus regained—does not inspire the critical approaches necessary to imagine new structures and new ways of living within them. The women writers in this project,

however, take a different view; responding to the secondary position women have and still inhabit in Western society, women writers of science fiction accept exile, imagining the ways in which humans will inhabit the ultimate exilic space and the structural changes such habitation will require. Women's exile is not barren; it is a lush affective ecosystem representing the range of human emotion, absorbing memory and growing desire to create a complex and critical utopia that simultaneously responds to the long history of patriarchal positioning on Earth and produces something new in new spaces.

FRAMEWORKS: EDEN, EXILE, AND INDIGENOUS SURVIVANCE

The exoplanetary narratives in this project remain connected to Earth and its environment despite their strange and distant settings. Connections to Earth—mediated through the authors' positions as inhabitants of Canada, the United States, and Turtle Island who are either white settlers or Indigenous women—are present in the form of cultural narratives underpinning responses to earth-bound memories and desires. These cultural narratives are, in various ways depending on the author's identity, explicitly connected to mythologies which remain a part of culture through either active adherence to religious or spiritual lifeways or as remnants of these practices which reside in cultural assumptions—particularly those associated with the concept of “nature.” Responding to the ways in which mythological narratives influence responses to the nonhuman environment, this project is divided into three chapters, each focusing on a mythological concept applied to two main exoplanetary science fiction texts. The mythological frameworks chosen for each section represent movements in approaches to the residual attachments to originating environments reproduced by culture. I begin with the Jewish

and Christian mythology of the garden, moving on to the narratologically-adjacent concept of exile, and finally shifting to an Indigenous response to a multifaceted exile mythology which links the concept of exile to ecological (rather than institutional) perspectives and Gerald Vizenor's concept of survivance. Using these frameworks, I examine possible future conceptions of human relation to the nonhuman world and how these relations are either contributors to environmental collapse or an ameliorative response to the destructions of modern Western life. Navigating through these frameworks, beginning with the alienated conception of humanity and the nonhuman environment present in the cultural manifestations of Jewish and Christian creation mythology to the multiple possibilities of the exilic state, and moving through to the flexibility and adaptability of the mythological trickster and the way this mythology comes into play in response to colonial oppression, this project highlights philosophical subjectivities necessary to survive the destabilizations of the Anthropocene. Importantly, the conceptual frameworks of this project highlight the ways in which the colonial impositions of that culture have shaped both Western society and the societies of Indigenous peoples who first lived in relation to the land in question. In Chapter Three, I use an amalgamate conception of exile to focus finally on the ways in which Indigenous narratives continue to respond to the land and therefore provide an appropriate alternative framework to that which culturally contributes to the damaging recursivity of Western modernity. The trajectory of this framework does not suggest additional coopting of Indigenous mythology by Western subjects as a response to climate change. Instead, this project reveals both the forgotten complexities inherent in the Western Jewish and

Christian creation story and the garden concept which is currently revived through increased enthusiasm for space colonization and the continued interrogations of Western myth and cultural narratives performed by Western science fiction writers. Such narratives, I argue, begin a process of rehabilitation of the human-land relationship. Through this mythologically-responsive framework, therefore, I point the reader toward one of science fiction's greatest strengths—the cultivation of flexible subjectivities which can lead to all-encompassing empathies for or understanding of that which is strange, whether the strangeness is a people, place, or the destabilized patterns of weather or geography. The philosophical flexibility required to establish relationships with the strange other will be an increasingly important subjectivity for the green utopianism of the Anthropocene.

The first mythological framework, applied to the analysis of feminist science fiction texts in Chapter One, is that of the garden. In Western culture, many scholars interpret the Garden of Eden narrative as a mythologization of human maturation, enfolding into one narrative both humankind's evolution—in which the complex relation between human and nonhuman life is idealized as an unmediated connection between humans, their environment, and God—and an allegory of individual development within the garden setting (discussed by Tribble, Van Wolde, Bechtel, and Stordalen most notably). In “maturation exegesis,” the progression of the Eden narrative is interpreted as standing in for individual developmental stages occurring within a specific environment—one very different than the one in which the evolutionary process continues today. But maturation exegesis does not account for the way in which this original environment—the idea of

which persists not only in literalist pockets of Western primarily Christian religion but also in the widespread political refusal to tend to nonhuman environments which do not resemble the garden's perfection, and the Western insistence on reclaiming states of perfection through "progress"—contains also the seeds of modern anxieties. The fear of loneliness, the suspicion of a fundamental ontological estrangement, and the desire for an unsatisfied security which reinforces the former two states are parts of the Eden myth that are rarely translated into popular cultural representations. This project argues that these negative affective states already present in the garden must become a part of a wider cultural interrogation of the myth and thereby incorporated into the exilic experience. Chapter One demonstrates that these interrogative conversations occur in the science fiction narratives of *Tiptree* and *Gloss* whose texts complicate the idea of perfection in humanity and the environment, suggesting that there are other possibilities outside of the strict taxonomies of the garden.

In Chapter One, the Eden framework contributes to the establishment of the theoretical boundaries of exile—which is essential to the remaining chapters—through interrogating the relationship between desire for security and fear of loss and instability in myth and literature. My examination of this space considers the West's reproduction of a culturally-conceived "natural" space as an exemplar of perfection—a space in which deviations from perfection are evidence of human failing. That actual ecologies, which are constantly changing in small or significant ways, are often considered in Western society to be either a product of human misdeed or in need of human-driven improvement contributes to the energy of other Western ameliorative movements. In this first chapter, I

examine the garden as a cultural space which enables the expression of these attitudes toward nature, beginning with some examination of the Biblical text and its interpretation. I then bring Robert Pogue Harrison's examination of the garden space into conversation with Lisa Garforth's "green utopias" in order to contextualize attitudes towards the garden paradise as a utopian space historically and as an element in futurist thought. Finally, analysis of James Tiptree Jr.'s *A Momentary Taste of Being* and Molly Gloss's *The Dazzle of Day* establishes the ways in which ideas of original states and spaces persist in exoplanetary texts and interact with the utopian impulse to find or create a suitable home and society in space. Gloss and Tiptree both substantiate undercurrents of memory and desire which drive their characters to behave in ways that those around them consider anti-social; however, these anti-social behaviours, I argue, are a result of a utopian impulse that demands the dissolution of entrenched ways of thinking and being in order for utopian change to occur. These texts, therefore, demonstrate the persistence of green utopian desire outside of Earth's ecologies and create or move toward a green utopia that is critical of the stagnant original garden space and is representative of a fully inhabited exile.

The second framework—the concept of exile which follows Adam and Eve's ejection from paradise—is the foundation for a dual approach to relationships with the land in Chapter Two. Exile mythology, itself a response to the displacement and dispossession of the Jewish people during the Babylonian Captivity, expresses and reinforces alienation through an incorporation of estranging narratives into national and personal identities. The formation of exilic identities will be explored in Chapter Two

through the work of Martien Halvorson-Taylor, who contextualizes exile in Jewish identity as a mythological concept which hardens around nationalisms even as it opens the Jewish identity up to outside influence. In this chapter, exile proves to be a complex philosophical attitude which attempts to re-erect lost borders while also presenting opportunities wherein one is separated from the walled garden of entrenched perspectives and values, becoming open to the strange other. This latter effect of exile is explored further through Rosi Braidotti's conceptualization of the "nomadic subjectivity" and Stacy Alaimo's "trans-corporeality." While Braidotti draws some distinctions between her nomad, migrants, and my preferred terminology of the exile, her "nomad" nonetheless provides a foundation for the kind of mobile or fluid consciousness that responds to re-established human-land relations and rejects the established perspectives which have resulted in Western ameliorative projects—which some would label as "utopian"—such as colonization, industrialization, and globalization. Alaimo's "trans-corporeality" similarly destabilizes the boundaries between bodies within a given ecology, demonstrating the profound connections between human and nonhuman life and their environments and the ways in which ecological perspectives are already "nomadic" or "exilic."

Chapter Two examines the concept of exile in women's science fiction texts depicting both colonial and colonized subjectivities. Colonization of other planets or the colonization of Earth by alien beings is a much-used science fiction trope even in texts written at the beginnings of the genre (Rieder 2). But colonization is an example of underdeveloped utopian dreaming (Jameson, *Archaeologies* 3; Csicsery-Ronay 51) which

has been used as a weapon against utopia itself (Moylan, *Scraps* 275). As such, uncritical use of the colonization trope in science fiction reinforces the structures of power that in turn support continued colonial attitudes and movements, and the acceptance of historical colonial projects as a necessary element of Western “progress.” Exile is an appropriate framework with which to discuss colonization from both the perspective of the colonized and the colonizer, as the former experiences alienation from their lands and cultures while the latter erects colonial structures and engages in colonial behaviours in an attempt to stave off the very exilic affect which colonization imposes on others. Chapter Two employs this conceptual framework in its analysis of the effects of exile in Ursula K. Le Guin’s *The Word for World is Forest* (1972) and Joan Slonczewski’s *A Door Into Ocean* (1986). The exilic framework in both novels is expressed by the colonized as they are physically removed from their land—lands which, in these texts, are depicted as untouched paradises—and alienated through colonial violence from their social structures and cultures. In these novels, exile is also experienced by a select few characters from the dominant colonizing cultures—characters who are not only physically removed from their places of origin but also estranged from their culture either by a refusal of or inability to express hyper-masculine behaviour, or through low status in a highly stratified society. Accounting for these distinct approaches, Chapter Two is divided into two parts. The first part focuses on the perspective of the colonized subject and what alienations and estrangements are a result of colonial impositions and those which are adopted by colonized beings in order to survive those impositions. In the second half of the chapter, I isolate the ways in which alienated (or exiled) dominant-culture characters use what

power they have not only to establish relationships of understanding with the colonized other but also to confront structures of power in a utopian bid for change which rejects colonial encroachment and embraces an open, vulnerable position of love and learning. This chapter demonstrates both how the colonized subject opposes colonial encroachment and the ways in which individuals from the colonizing culture can resist imposing on others and instead use their power to further dismantle harmful structures and forge relationships. In both cases, exilic subjectivities enable resistance to colonial structures and the establishment of boundary-blurring relationship. In this way, Chapter Two argues for the incorporation of such colonial interrogations into acknowledgements of interconnectivity between human beings and the nonhuman environment and as a crucial element of future green utopianisms.

Chapter Three breaks from the Jewish and Christian mythological approach to consider Indigenous science fiction using a combined framework of Indigenous history, sociology, and mythology. This chapter's shift away from the previous Western cultural frameworks is prompted by the contemporary movement in science fiction to embrace diverse stories alongside more traditional genre narratives.²⁰ Additionally, the conversation in Chapter Two concerning the possibilities presented by exilic positions to embrace diversity necessitates a different approach in Chapter Three. This final chapter, then, demonstrates a perspective on exile facilitated by non-Western cultural origins. In this chapter, the exilic positions of Indigenous peoples are supported, and made relational,

20 In future instantiations of this project, I plan to devote a chapter to the development of Black women's science fiction. Like the Indigenous women's science fiction discussed in Chapter Three, Black women's science fiction is rooted in historical and cultural traditions apart from that of white, Western women and, therefore, expresses different relationships to the land. I am particularly interested in Octavia Butler's *Parables* series and its exoplanetary trajectory.

by an extant body of mythological trickster narratives which Lawrence W. Gross describes as a fundamental part of Anishinaabe culture's comic vision despite the traumas of colonization. Colonization has made Christianity a part of the lives of many Indigenous peoples in Canada and the United States. Indigenous writers, however, frequently highlight practices of survivance. Such practices include depictions of connections to pre-colonization lands that bridge past, present, and future. Notably, the future figures as a time and place for the continuation of ancient lifeways and permits of hybrid ways of life. Though this chapter uses a framework drawing partially from Indigenous mythology—focusing on the relationship between Indigenous survivance and trickster mythology in particular—I argue that this mythological frame is similar to the exilic subjectivity described in Chapter Two. The adaptivity required to survive and thrive in a life in colonized exile wherein individual, social, and land relations are often in a state of flux, is similar to that mobile responsiveness required to engage with trickster beings and states. What is missing from the trickster state, however, is the pervasive sense of loss and nostalgia of the exilic subjectivity present in Western culture. Without this melancholic, backward-looking focus, Indigenous relationality provides palpable hope and continued resilience to carry Indigenous cultures and communities through the apocalypse of colonization and the destabilized systems of the Anthropocene. This relationality, which draws from the sometimes chaotic and always critical trickster, I discuss using Gerald Vizenor's term "survivance." The embrace of liminality and flexibility, and the resistance of entrenched social structures enables Indigenous survival in posed colonial systems. In

the context of a “post”-colonial world which clings to its colonial ethos, survivance is a relevant approach to destabilized systems and an apt addition to Anthropocene response.

Chapter Three expands the mythological context of the previous chapters’ frameworks in order to consider that which should be included in a decolonized green utopia—an ecological utopia from an Indigenous perspective which acknowledges the complex, long-standing relationships Indigenous people have to their lands and that these relationships produce knowledge of the land which should inform utopian thought and praxis. While Chapter 1 interrogated Jewish and Christian origin mythology for its cultural product of binary thinking with regards to the environment, and Chapter Two contextualized the space between binaries as part of a mythological and philosophical “exile,” Chapter Three expands upon the dual exile of the previous chapter, offering Indigenous voices describing the nuanced ways that their positions outside of Western culture are simultaneously harmful and beneficial. Moving away from science fiction that speaks *for* colonized subjects (even while in the service of resistance), Chapter Three examines science fiction written by Indigenous women. These “Indigenous Futurist” narratives draw from continued connections to the land—even those connections interrupted by colonization and the space voyage imaginary. Indigenous women’s science fiction contains distinct visions of futurity which I understand as a mode of utopian thinking. These futurisms written from positions of survivance include healing relationships to the land from which Indigenous people were alienated through colonization. These connections and disconnections are particularly poignant when placed at the distance of the science fiction exoplanetary narrative. This chapter analyzes the

ways in which two short stories by Indigenous women—“The Void” by Lee Maracle (Coast Salish) and “Imposter Syndrome” by Mari Kurisato (Anishinaabe)—navigate the experience of colonization in order to find the liminal spaces in which Indigenous cultures continue to flourish. As with the previously discussed science fiction by settler women, the interstellar distance works to estrange the reader—from the structures and effects of Western colonization—and present visions of Indigenous futurity through an ecological discourse which expands notions of ecology to include humans, nonhumans, a living, fluid environment, and human memory and feeling. In the selected Indigenous science fiction narratives, instead of contributing to the establishment of a dualistic worldview, processes of survivance create a flexible cultural interface to the nonhuman environment. In this way, science fiction poetics, Indigenous futurist green utopianism, and decolonization come together to claim the cosmos for Earth—not as a single nation planting a flag on the barren rock, but as a reclamation of imagination for Earth’s present reality and its ecological possibilities.

The three chapters of this project connect the problem of Western conceptions of “nature” and its implications to the possibilities that emerge when such understandings are not only no longer relevant but are increasingly understood as the girding ideologies of a recursive destruction. Out of the ruins of the Anthropocene emerges an estranged green utopianism which presents the possibilities of new ways of thinking and living from beyond the constructs of “the natural”—ways which are increasingly a part of science fiction as it opens up to new voices in the genre, but which have always been a part of Indigenous myth and culture. Adopting the science fiction genre now, Indigenous women

reclaim not only the futures wrested from them by colonization, but also the technology which increasingly reinforces colonization's hierarchies. In both settler and Indigenous women's science fiction, processes of cognition work to defamiliarize and critique social structures and settings, a process which is increasingly relevant as the empirical environment, through climate change, surges into the unfamiliar. Indeed, the West is entering an era in which the familiar is rendered strange—the environment and its ecosystems which has supported human life, which humans have heretofore called home, become the *sf novum* in this unfolding future. The estrangement that is inherently a product of the exoplanetary setting allows for further distance from the lived structures of white supremacist, patriarchal, heteronormative Western life than is already experienced by the female authors whose texts are discussed herein. But the cosmic setting and exoplanetary direction of these narratives also raises more than metaphorical questions; in our current moment, when space travel and space colonization is increasingly touted as a solution to climate change, exoplanetary narratives which address human relationships to Earth's nonhuman life and how those relationships are so formative as to travel with us—and how ignoring these relationships contributes to damaging structures which also will travel—should be a part of this evolving conversation. As such, these science fictions present emerging possibilities and address the ways in which science fiction inhabits and makes meaning from negative and alienated states. Using texts which depict interactions prompted by the memories of or desire for earthly environments in the exiled space of the post-Earth cosmic setting, this project explores the ways in which anthropogenic

environmental crisis has the ability to rehabilitate green utopia through new responses to ancient patterns in the histories of humankind.

CHAPTER ONE

Giving up the Garden: Edenic Entanglements in Space

The Bible has been seen as a text either implicitly or explicitly in support of ecological destruction, with some identifying parts of the Jewish and Christian scriptures as “effectively toxic to Earth” (Elvey 213). Reinforcing anthropocentric and patriarchal ideologies that have occurred through mainstream interpretations of biblical narratives and the cultural reproduction of those interpretations as Truth (Elvey 213) overshadows the possibility of important understandings about humanity’s existence within ecologies which includes nonhuman life, particularly as these issues present in the creation stories of Genesis. Indeed, the Jewish and Christian creation myth is a depiction of humanity’s emergence into and out of a perfect ecology; while it has contributed to Western understandings of humanity’s dominion over nonhuman life (and, unfortunately, some non-Western humans as well), the myth itself remains an important part of utopian thought. Dunja M. Mohr, however, is careful to stress the distinction between the biblical paradise and utopian imaginings; she argues that religious narratives depicting a lost time or space (or its inverse in the anticipated arrival into an afterlife paradise) can be differentiated from utopia simply through a consideration of their spiritual implications or their development into religious doctrine (Mohr 13). These aspects of biblical narrative, while composed of many of the same elements as those that arise in utopias—untouched nature being the most significant to this project—point to religious ideas of purity and divine salvation rather than the concept of human engagement in a sociopolitical process that is implied by the imaginative production of utopian spaces (Mohr 13). Ruth Levitas’s

argument for utopia's effects on social progress is more forgiving of biblical narrative. She points out that utopia (as an expression of the human condition) draws on mythical narratives such as Arcadia and the Garden of Eden, which are otherwise excluded from the utopian category (*Concept* 32). Referring to the work of Krishan Kumar, Tom Moylan argues that Eden can be positioned as a kind of Anti-Utopia²¹ in that the idea of Eden culturally counteracts utopia's political momentum. Moylan argues that "Utopia begins with the contradictions of life as we live it and not with memories of good times gone or guarantees of perfection ahead. Humanity never fell. We have always been here, in this vale of tears, in history itself. The hard times have been with us all along and will, as the song goes, come around again" (Moylan, *Scraps* 274). Moylan's assertion seems to take—and discount—the myth as fact; Mohr's rejection of Eden points to its spiritual implications rather than the meaning implied by the narrative's form and content. This chapter, in contrast, will examine the Eden narrative as mythologized memory. For the West, this memory turned mythology is increasingly relevant as the environments that form both its foreground and background—character and setting—recede from our everyday lives. That one of the West's earliest myths depicts the moment when the natural world turns from tangible relationship to a memory which provokes desire demonstrates the importance of this movement even in far-future space narratives.

This project begins with the Bible and ends with the way in which non-Biblical mythologies and non-Western perspectives and experiences can speak to the Western position within the Anthropocene. I begin in Eden because, for most Western people—

21 Moylan's use of the term "Anti-Utopia" does not indicate *dystopia*, but rather draws from Lyman Tower Sargent's framing of Anti-Utopia as a work explicitly attacking the concept of utopia (Sargent, "Three Faces" 22) as in satire or parody.

even those that are not religious—Eden is recognizable as a representation of a perfect environment. This perception supports Western social and political behaviours in response to the idea of both utopian spaces and the tangible, imperfect environment to which we have access. In this opening section, however, I argue that contrasting approaches to Eden are possible. The assertions of utopian scholars such as Levitas, Moylan, and Mohr address the cultural interpretations of the Eden narrative and the way in which these cultural interpretations have rippled outward from Western society through political motivation and power. There exists, nevertheless, a different Eden which is visible through close textual analysis. Through such analysis, I demonstrate the ways in which Eden is *not* perfect and was never meant to be so. I argue that Eden is a critical utopia in that it is a depiction of psychological, emotional, and social progress within a natural environment which describes fundamental relationships and provides illustrations for the futurity of those relationships and humanity's relationship to the land that sustains it. That this perfect environment remains inaccessible or unreproducible—and, as climate change continues to advance, seems further and further from our grasp—makes tangible both the anxieties born within the perfect environment and the grief of exile from the garden that was always a part of Western experience, despite continuous attempts to recreate the garden and its securities. This chapter, then, discusses the ways in which the concept of Biblical exile from utopian Eden produces certain environmental affects within a culture which accepts and reproduces the concept as part of its foundational mythology. The thwarted desire to regain access to the perfect environment despite the fact that the perfect environment did not and cannot ever exist produces both hopeful idealization of

the lost environment and despair of ever entering it again. In the science fiction texts discussed in this chapter, these affects are transposed onto a future exoplanetary imaginary in which characters grapple with their rose-tinted memories of Earth's environments and the desire to recreate or reclaim the garden elsewhere.²² Both James Tiptree Jr.'s *A Momentary Taste of Being* and Molly Gloss's *The Dazzle of Day* present characters who, in their removal from Earth in search of a new planet to call home, remember and idealize earthly environments while also resisting the unreal products of those idealizations. In both Tiptree and Gloss, the loss of Earth generates an idealization of Earth's ecology that estranges collective utopian thought. But the sometimes reluctant or painful acceptance of change reopens the desire that creates relationship with new ecologies. Resistance to recursive desires enables characters in both novels to channel a green utopianism which connects them to both futurity and the changeable ecosystems to which they have access.

This chapter begins with an analysis of the Eden environment and human interactions within it, as well as the ways in which themes of alienation are embedded even within that perfect space, revealing in this well-known myth a utopian possibility that simultaneously bolsters hope and anticipates the changes to come. The remaining sections of this chapter examine the ways in which the lost Earth and its idealized edenic representation haunt the imperfect spaceship ecologies and their inhabitants' desires. The nostalgic green utopias present in Tiptree's and Gloss's texts present an estranged form of utopian thought that cannot respond appropriately to the environmental realities of our

22 This trajectory is part of a "Recovery Narrative" discussed by Carolyn Merchant as a product of the Scientific Revolution (Merchant, *Ecology* 311).

world. Alternately, both texts point to the idea that instead of the comforts of Eden, pain and hardship are crucial elements in a movement toward ecological transformation.

GROWING UP AND OUT OF THE GARDEN: EDEN AS A UTOPIAN CRUCIBLE

Despite the fact that cultural interpretations of the Eden narrative have produced supremacist and utilitarian attitudes toward the environment, as a literary mythology there remains something not only compelling about the story but also increasingly relevant to the contemporary Western context. It is not culturally accepted that Eden was anything less than perfect upon its creation, but examination of Genesis 2-3 establishes that anxieties existed from the moment humans emerged to feel them, pointing to the idea that the Eden narrative is less a story about human disobedience, punishment, or mortality than it is a story about human knowledge and the development of human affect associated with that knowledge within a specific place. It is knowledge that ushers humanity out of the garden and into exile, changing humanity's relationship to the land forever. Despite continued cultural efforts to venerate the state of human innocence and environmental perfection depicted in the isolation of this space, remaining in the garden was always impossible.

The continuing arguments surrounding the meaning of the Eden narrative²³ demonstrates a desire to understand human beginnings, and from that beginning glean

23 The narrative of Eden has been interpreted in different ways according to time period and theological school. The conflict between several of the interpretations cited by Tryggve Mettinger appears to lie in how the symbolic elements of the story support the author's interpretation (often based on either their understanding of how the narrative was interpreted by its original Jewish audience, or on the conception of the narrative based on the belief in Christ's later redemption of humanity). Two major lines of interpretation focus on the placement of the Tree of Knowledge and the Tree of Life. The placement of either tree at the centre of the garden emphasizes the story's implications for morality (punishment) and immortality, respectively (Mettinger 4, 7; Stordalen 474).

instructions pertaining to how to live in the present and future. The idea that the Eden myth is an attempt to make sense of evil, to rationalize the pain and suffering of humankind by assigning guilt to humanity's earliest ancestors—and, through them, all of us—is one that is vigorously debated by James Barr in *The Garden of Eden and the Hope of Immortality*. Barr stresses that before Paul, the idea of an ancestry of human suffering was a fringe concept, and certainly not as important as the other ideas the Eden narrative puts forth. Barr argues that, in the recurring Western-Christian interpretation of the story, the idea of punishment and the sin for which it was received connected the beginnings of humanity to “the completeness and finality of Christ's victory over sin” and thus created a circular narrative pinned upon the sacrifice of the Christ (Barr, *Eden* 4). Most interpretations within the last two decades have continued the earliest focus on the ways in which the Genesis text feeds into the Christian narrative, necessarily highlighting the disobedience of the first parents and the way in which their punishment affected human life outside the garden, in exile. The potency of their disobedience, echoing through the millennia, works, likewise, to lend poignancy to the gift of Christ's sacrifice. Barr stresses, however, that the focus of the Eden narrative cannot be removed from the context in which it was created; that context—rather than disobedience and punishment and eventual redemption—is the near attainment and ultimate loss of immortality (Barr, *Eden* 4). For Barr, that attainment of immortality was a prospect always rooted in the land.

If there was a transgression and a punishment, though, the punishment for Adam and Eve's transgression is not their deaths. In this case, the focus falls to the second

greatest severance in the story: that removal of humankind from the land from which they were created. Moving the focus away from death as a punishment for transgression reorients the reader to recognize that God's response to the disobedience of man actually falls not upon Adam and Eve but upon the earth. This is more intuitive than at first it seems, as Adam is formed out of the dust of the earth. It is this dust which is subsequently infused with life to become a being separate from both the dust and the god who breathed life into it. Having been separated from the land through the creative act, Adam is made to connect with it again through tending his garden surroundings (Barr, *Eden* 9). From this minimal exertion Adam receives his sustenance. God's curse upon the earth, then, is a double blow to the first humans, as not only are they exiled from a place that has perpetually provided for them, but the land into which they are expelled responds very differently to their tending. Responding to the moment of transgression as it is depicted in Milton's *Paradise Lost*, Kenneth Hiltner argues that the expression of the earth's pain at Eve's transgression indicates a profound connection stemming from the origin of mankind from the dust of the planet. In this way, the wound of the fall reverberates through all of creation, but what is most significant is the sentiment that the earth itself feels that "all [is] lost" (IX.784). Eve's realization of her transgression occurs because "she feels the invisible and mystical wound that bonds her with her place on the Earth" (Hiltner 128). The relationship between humankind and the dust from which they were made is broken and reforged simultaneously. Hiltner's concept of woundedness elucidates that the breaking of a natal bond is painful not only to both parties, but fundamentally changes relationships and perspectives. When a relationship is reforged, it is a recreation

through that woundedness, felt in the bodies of the betrayed, the betrayer, and in the physical place of transgression.

As such, Adam and Eve's exile is not only geographical but also interrelational. For Adam and Eve, the punishment for their transgression is rooted in their relationship to the land. Stressing that it is not Adam and Eve but the ground that receives God's curse, Barr argues that punishment, then, is rooted in the way that the eternal struggle to cultivate and tend the fruits of that cursed land will result in frustration. Barr focuses on distinguishing the precise site of God's curse, but I argue that even if God's curse is received by the earth, this is the earth from which Adam and Eve are made. Furthermore, Adam and Eve will live in close relation to that cursed earth, as Barr makes clear. The first parents will "[return] to that same refractory soil which has made ... life so bitter" and "*this* formulation of ... death emphasize[s] [their] failure to overcome the soil and [their] own belonging to it" (*Eden* 9). Barr's reorientation of punishment in Genesis, however, aligns Adam and Eve's struggle with that of modernity—the persistent and inescapable effort exerted to transcend mere subsistence, to attain the knowledge (and, increasingly, the material objects) that will sever our relationship with the natural environment with finality and free us from the enduring cycles of life and death. In this vein, Anna Piskorowski states that the Eden narrative "is a story about the complexity of relationships and the indoctrination of the primal couple into the prescribed society of the future" (310). That this future society necessarily includes inescapable and meaningless labour—the pressing desire to accomplish something that can never be accomplished, to build something that can never be completed—is a feature of the exilic experience. Barr's

emphasis on Adam and Eve's reformed relationship with the earth demonstrates the move that the first pair make when they step out of the garden; inside the garden, in the security provided by reciprocal relationships between human and nonhuman life, Adam and Eve are as children who receive unthinkingly from their parents. Outside the garden, though, they adapt and become what Hannah Arendt calls "Homo Faber." Homo Faber works to turn the resources of nature into consumable product (Arendt 174) in an endless cycle of subsistence living. Arendt notes, however, that "in the sphere of fabrication itself, there is only one kind of object to which the unending chain of means and ends does not apply, and this is the work of art, the most useless and, at the same time, the most durable thing human hands can produce" (Arendt 177). The emergence of Homo Faber in the space outside the garden, then, produces a paradox of human labour: while humanity must forevermore work to survive in an environment that will not easily provide the means of sustenance, emphasizing one's place in exile and the cursed relationship between humankind and the earth, Homo Faber produces "products" that provide nothing but the creeping knowledge that the perfect ease of the garden will not be found at the end of an assembly line. That human labour can simultaneously contribute to the fruitless cycle of modern life and the transcendent connection to creativity and sociality possible through art is indicative of the exilic struggle of the subject that is forever on the outside, looking back at or remembering what once was so familiar as to be called "home."

Mettinger highlights the many ways in which the Eden story has been read, centring on the way in which the shifting location of the tree of knowledge and the tree of life results in a changed focus on either punishment or immortality. Barr's commentary

extends the punishment reading to comment on God’s curse not on Adam and Eve but on the earth itself. The cursed earth, and the way humans struggle to live on it, follows the original humans through their generations and lends mythological meaning to humanity’s current struggle with industrial-scale environmental destruction, pollution, and climate change. The curse’s resulting alienation, however, allows for the development of an outsider’s perspective. Removal from one’s home necessarily changes the outward expression of culture developed *in situ*. Ursula K. Heise argues that deterritorialization —“the detachment of cultural practices from their anchoring in place and their reconfiguration in relation to other places” (152)—produces alienation but also has the potential to create “a general broadening of existential horizons” (152). Indeed, the loss of the garden and the reshaping of its culture in exile demonstrates such a broadening for Adam and Eve. At the root of exilic culture, however, remains memory of and nostalgia for the garden—in memory more a paradise than it was in experience. Establishing the way in which the paradise environment prevails throughout a conception of perfection will later become even more important to the crux of this discussion of the human relationship with the less-than-perfect earth shaped by climate change and the green utopias that are possible within this new environment. Genesis 2:8-9 describes the Edenic setting as comprising “every tree that is pleasant to the sight and good for food,” situated within a geography of abundant water (Gen. 2:10-14). Such settings for the beginnings of humankind did not originate with the Bible, which is partially a collection and retelling of older mythologies. Jean Delumeau describes the etymology of the word ‘paradise,’ a term which was in use before and during the Babylonian captivity of the Jewish people (around

the sixth century B.C.) (4)—the period during which the creation account of Genesis was written. The idea of a paradise would have been appealing as an escapist fantasy for a people living in precarious conditions; indeed, Biblical scholars assert that the narrative of human origins which contains pastoral²⁴ and mythological elements was given a prime position at the beginning of the Torah as a response to the enslaved state of the Jewish people (Delumeau 4). What does this narrative offer to a people living in dangerous and uncertain times? The invocation of a *pardès* (Hebrew for paradise) even etymologically suggests a long relationship with this kind of fantasy environment. Delumeau connects the paradise with security and comfort in linking the Hebrew with “the Old Persian word *apiri-daeza* [which] meant an orchard surrounded by a wall” (4). Considering what an enslaved desert people might imagine as a setting for utopia, the lush environment with its “flow of water” (Delumeau 5) and the security of the walled garden are unsurprising in their prominence. This conception of the original state of humanity, within the original state of botanical creation—whether it is passed down through myth or whether the myth

24 Terry Gifford writes that “Pastoral is essentially a discourse of retreat which may, as we have seen, either simply escape from the complexities of the city, the court, the present, ‘our manners’, or explore them” (46) and so it is appropriate that the literature of an enslaved people would draw upon pastoral elements to create their origin story. Apart from the fact that it is natural to create an origin that is perfect in order to establish a cultural foundation, such perfection serves as a kind of commentary on the state of the contemporary experience. Pastoral, however, also provides a calculating commentary on the impossibility of the perfect environment which serves as the pastoral setting. For example, In *The Machine in the Garden*, Leo Marx notes that “[Virgil’s] first eclogue certainly represents more than a simple wish-image of bucolic pleasure. No sooner does Virgil sketch in the ideal landscape than he discloses an alien world encroaching from without” (Marx 21). Similarly, in *Georgic I*, Virgil calls to the God “for whose delight the war-horse first / Sprang from earth’s womb”. This seems a strange invocation for a series of poems on agrarian life, but Virgil uses the tools of the rustic—the plough and the harrow—to look under the soil throughout the *georgics*, elucidating the ways in which this near-pastoral setting both hides and reveals the violence of human history. Likewise, through incorporating pastoral elements, the Eden narrative, rather than demonstrating isolationist primitivism, comments on the human world. The pastoral setting of Genesis 2 and 3 links human origins with what humankind has since become and as such, by way of form, brings corruption, pain, and suffering into the garden. J. Harold Ellen’s assertion, therefore, that evil is always present within the garden of Eden is completely in line with the implications of the pastoral tradition.

itself is expressing an innate human knowledge of a relationship with the earth that now seems unattainable (at least within the Western context)—informs the Western picture of security, comfort, and prosperity. In his beautiful address to the West’s mythological and historical relationship with gardens, Robert Pogue Harrison states, “our human gardens may appear to us like little openings onto paradise in the midst of the fallen world, yet the fact that we must create, maintain, and care for them is the mark of their postlapsarian provenance. History without gardens would be a wasteland. A garden severed from history would be superfluous” (x). As Harrison indicates, even though Adam and Eve were instructed to care for their surroundings in Eden, our “postlapsarian” relationship with our local environments demands a more strenuous interaction. Despite this demand, Harrison acknowledges that we return repeatedly to this task in the hope of creating a Platonic shadow of what was once possessed so easily. Labour for what is perceived by some as the betterment of the world—a macrocosm of the original work of the garden—is a frequent subject of science fiction. In this project’s chosen texts, for example, labour appears in the form of the technological development and skill needed to travel to new planets, the physical labour of the colonization and resource extraction on new worlds, and labouring to right ecological wrongs and reestablish damaged relationships. Clearly, labour can be a positive or negative force for utopia, but outside the garden struggle is a common human experience.

Easy possession does not lend itself to the creation of formative relationship.

Harrison emphasizes the aspect of human life that only becomes readily apparent in the postlapsarian narrative: that creating and tending to that creation is work, performed by

Arendt's Homo Faber, who must constantly balance drudgery and creativity. Even in the walled garden of perfect security, human labour is present and necessary. This work, both in and out of exile, is worthwhile—as through the creative process we begin to create and recreate ourselves—but it is work nonetheless. The strenuousness of this labour is underscored by the inclusion of rest in the creation narrative; after creating the world in six days, even the divine power rests on the seventh day (Gen. 2:2). In the early human experience as represented in Genesis, then, there is value in both work and rest—in the physicality of a creative task and the time taken afterwards to contemplate it in both mind and body. Harrison insists that, despite the fact that the original pair are perfect manifestations of humanity inside the confines of the garden, before their exile and the labour that came with it Adam and Eve were “heartless” (9). Living inside an environment that is nearly self-sustaining, with little required labour to push them to their limits, Adam and Eve are not challenged to change and grow.²⁵ Furthermore, Harrison argues—referring to Eleanor Wilner's poem “The Apple was a Northern Invention”—that “if Eve became ‘wild with vision’ at the moment of her initiation, it's because it takes a wilderness of pain, travail, death, and suffering to give opacity and mood to appearances. Care is the price of an inexhaustible richness—the revelation of the visible world—and Eve did not bargain her way out of it. For that we owe her thanks, and more” (Harrison

25 Harrison's contention that Adam and Eve's relationship with their garden environment accounts for that relationship in its mythological frame, but not for relationships between humans and nonhumans in actual garden spaces. What is important to note here is that Harrison's definition of the garden marks the difference between the garden and its close counterpart the farm. While both gardening and farming involve human labour in interaction with the nonhuman environment, the garden in a paradise setting maintains some of its nonhuman autonomy and creativity with which humans must contend in relationship with that space. The farm, alternately, removes creative agency from the nonhuman (leading to surplus agricultural production and the devastated land which is a marker of relational imbalance).

18). Indeed, while the myth demonstrates that it was Adam who provided the original connection to the land, it is Eve who transforms that singular connection into relational possibility with the wider world and all its nonhuman life. Connecting environment and our relationship with it to human development, Harrison's essay is infused with gratitude for the painful work of "growing up" that Eve's transgression bestows upon humanity, and also for the way in which her narrative sets the tone for further interactions between humans and the diversity of the natural world.²⁶ Harrison states that "through Adam and Eve we lost a gift but earned a heart, and in many ways we are still earning our heart, just as we are still learning that most of what the earth offers—despite its claims on our labor—has the character of something freely given rather than aggressively acquired" (9). The implications of this statement to modern Western sensibilities and specifically the neoliberal ethos to which we are currently in thrall are many; while Harrison argues that relationship with the earth, creating a garden that sustains us physically and spiritually, is a way of creating and recreating ourselves, it is the spirit of the work—or rather, the quality, not the quantity—that is valuable. Once we turn to mass production, harvesting resources and producing goods that have little relation to human need (as Arendt would point out), once we work for the sake of this needless production rather than for relationship, that which is "aggressively acquired" begins to destroy rather than create.

26 Harrison dedicates *Gardens: An Essay on the Human Condition* to "Womankind" (xiii) and states that it is not Adam who fathered the human race, but Eve who mothered it as the true "progenitor of humanity" (14). Unlike popular readings of the myth which assign blame and read the fall and exile as punishment for one woman's curiosity and daring, Harrison stresses that instead of blame, credit is owed to Eve for the way in which she, with her body, bridges the gap between the soil of Eden and that which grows in it (Harrison 21) and the cursed soil of exile and humanity's forced creativity in contention with it. Similarly, in this project I make clear my position as one in debt to Eve's discernment and daring—and one which calls for further thoughtful acts of daring as a means to create, within an often alienating exile, the conditions for relationship and regeneration.

Relationship with environment is about balance—balancing ecosystems as well as balancing needs and desires. The Eden narrative suggests all of this and knits it into the long-running threads of Western humanity; wearing this mythology as vestimentary knowledge, the Western subject toils through their exile.

In this section, I have established that the Garden of Eden is a mythological space that, despite its cultural reproductions, was never completely free of anxiety;²⁷ tensions exist even in that mythological space between the first humans separated from the land through the act of creation, and in the desire that pushes Eve toward the fruit. Additionally, the garden was always a space in which labour was a necessary part of living with other human and nonhuman beings. Harrison's *Gardens* engages not only with the Edenic garden, but also with its human-created iterations created with human labour, addressing these cultivated spaces as a link not only to human origins but also to history, a link that is strengthened by the nature of gardening as a task that does not provide instant results. Indeed, tending to the plants in one's garden is work that can be drawn out over years or generations.²⁸ Harrison contends, that gardening not only connects us to the past, but also to the future. Quoting Čapek, Harrison writes, "the gardener wants eleven hundred years to test, learn to know, and appreciate fully what is his... We gardeners live somehow for the future; if roses are in flower, we think that next year they will flower

27 On anxiety in the Garden of Eden, J. Harold Ellens argues that tension exists from the beginning and is expressed by Adam in his desire for a partner. This state of incompleteness, manifesting as loneliness or anxiety, is foundational—present before Adam and Eve's expulsion from Eden and, therefore, not a product of any wrongdoing (Ellens, *Psychology* v2 33).

28 Apple trees, for example, are not cultivated through seed, but by grafting a whip (a young green branch) from an original desired variety onto rootstock. An apple tree of the Cox's Orange Pippin variety first bore fruit in Buckinghamshire, England in 1830 and the cloned descendants of the first tree still grow and produce fruit today, including the one in my front yard in Hamilton, Ontario. Gardening, then, roots human beings to their ancestors and the lost worlds from which today's populations are descended.

better; and in some few years this little spruce will become a tree... The right, the best is in front of us” (Harrison 37). Presenting the mythological roots and utopian orientation of the garden, Harrison stresses that a garden is not a memorial, that “they may, as long as they last, be places of memory or sites of recollection, but apart from a few lofty exceptions they do not exist to immortalize their makers or defy the ravages of time. If anything they exist to reenchant the present” (39). How does this reenchantment occur? When one contemplates the history of a place, how one’s ancestors maintained relationship with a specific environment, and the meaning of those historical interactions to the place in its present iteration (if we can imagine ourselves outside of time, viewing human history as one might view a film reel), the links between iterations become immeasurably rich. Just as other elements of the Eden narrative—themes such as authority, companionship, deception, betrayal, hope, despair, exile, and endurance—echo through the human experience and pull us into and out of other narratives, the setting of that narrative (which the West tries to reproduce unsuccessfully) has long been mythological, steeped in symbolism that comments on nearly every facet of the human condition. Harrison argues that the womb-like closeness of the garden has always been suffocating, that such an environment was never meant to be a human home. Instead, the garden was always an incubating place from which we would escape into our *real* (complicated, painful, and rich) lives (Harrison 155). Attainment of perfection—whether that be the cultivated perfection of a garden or anything else—is a mirage. While there are elements of perfection that one should strive to incorporate daily into one’s imperfect

lives—such as love, hope, or compassion—driving relentlessly towards an unattainable goal is often more destructive than creative. Harrison writes,

Herein lies their quintessential and even contemporary modernity, for this is precisely the spiritual condition of the age today: driven and aimless, we are under the compulsion of an unmastered will to destroy whatever lies in our way, even though we have no idea where the way leads or what its end point may be. Whatever the way leads through—our landscapes, our heritage, our legacies, our institutions, all that humankind has carefully cultivated over time, and that means first and foremost the earth itself—risks destruction as we rush headlong into a future of which we are not the architects but for which we bear full responsibility. What that future will be most in need of, if human culture on earth is not only to survive but also to thrive, is what we are most determined to obliterate as we plunge into its abyss (Harrison 158).

While Adam and Eve's act of disobedience was integral to their growth into fully realized humanity, the Eden narrative demonstrates that the impulse toward continual acquisition is ultimately destructive. Eden shows us those aspects of human nature and how it relates to its environmental origins that have been nurtured by Western culture; it demonstrates failure to appreciate what we are freely given. Perhaps more importantly, Eden reflects our inability to understand the consequences of our actions until those consequences are irreversible. God's curse on Adam and Eve (by way of the dust from which they were made) for their transgression was that "By the sweat of your face you shall eat bread until you return to the ground" (Gen. 3:19). This curse points to the suffering of subsistence living—the difficulty of supporting a static, burgeoning population through the technologies of agriculture. According to this mythology humans are doomed to perform body-breaking work, and since the Industrial Revolution the West has taken that on and more. Instead of mechanization resulting in humans working less and living in security, we burn through our resources as if technology can bring us back into the garden. But the

way is barred by a flaming sword (Gen 3:24) and, squandering what gifts we are given, we will soon have only the embellished memories of an unreal place to sustain us.

TRANSGRESSION AND UTOPIAN TRANSFORMATION IN JAMES TIPTREE JR.'S *A MOMENTARY TASTE OF BEING*

Utopia, the “social dreaming” (Sargent, “Three Faces” 4) which is “the construction of imaginary worlds, free from the difficulties that beset us in reality” (Levitas, *Concept* 1) owes much to mythology and garden spaces like Eden in particular. As previously mentioned, the setting of literary utopia is often similar to those found in mythology and pastoral, but chiefly utopia owes to myth a historical sense of the possibility that long-term survival and even improvement of the human lot is possible. Despite the persistent anxiety and the mutual woundedness of both humankind and the land on which it resides depicted in the Eden myth, the presence of desire that follows Adam and Eve into exile points to the persistent possibility of, if not outright improvement, then at least engaged growth and change. Myth, after all, addresses “the concerns of survival, ... the issues of ageing, pain and death” (Levitas, *Concept* 222) and can be held up as evidence that these concerns are, if not surmountable, then at least endurable. Death is the ultimate change of state for humankind, but the continuity of the species—and the preservation of human experience through narrative—gives this change a semblance of negotiability. The myth of the Garden of Eden and the depiction of human life both inside and outside of it depicts such feats of endurance of change; and though the travails inside the garden were fewer, this brief moment of almost-perfection in the mythological form works to establish a sense of the highest possible human good—a state imagined in the earliest phases of

human storytelling when it was woven into narrative in response to the “Utopian impulse governing everything future-oriented in life and culture” (Jameson, *Archaeologies* 2). The highest good, according to Genesis, is an intimate relationship with a suitable human partner within a functional and sustaining ecology representing a diverse range of nonhuman lifeforms. Exile from the garden space of human infancy points to the idea of human development toward greater awareness and greater anxieties, but also more complex relationships with fallible and wounded beings and an ever-evolving ability to respond to psychological, emotional, social, and ecological problems. My reading of these broad themes of ecological relationships at the beginning of human development—and particularly the mythological depiction of struggle in the state of exile—complicate the idea of the green utopia; even in this mythological depiction of pre-industrial life, the human relationship to the land is fraught with difficulty. What hope, then, can the green utopia—an environmental expression of desire that draws so much from mythological form and content—offer to humanity living in the time of climate change?

From the dual perspective of awareness of the world’s current state of widespread environmental degradation and the belief in a need to include the environment explicitly in the utopian imaginary, Lisa Garforth acknowledges—as Jameson, Levitas, Mohr and Moylan do for the broader utopia—that the “green utopia” is at its least effective when considered only as a blueprint or plan for improvement, despite the fact that green utopian dreaming emerged in its current iteration out of specific problems made clear to the public consciousness by the environmentalist movement of the 1960s and 1970s (Garforth, *Green* 2). The environmental issues raised during the emergence of the green

movement did effect some change—such as the signing of the 1987 Montreal Protocol treaty which gradually banned Chlorofluorocarbon (CFCs) and improved the health of the ozone layer—but at that time the larger issues that are of concern to environmentalists now (such as climate change, fossil fuel dependence, and expanding resource extraction) were politically unaddressed.²⁹ Garforth argues that in comparison to the largely optimistic concern of early environmentalism—the crucible in which the “green utopia” was formed—contemporary philosophizing about “the end of nature”³⁰ and “the beginning of the Anthropocene” have altered not only the form and content of the “green utopia” but also how this utopia functions as a means of social dreaming (4). Green utopianism, in light of the shift in environmental discourse, has become tinged with “mourning and sadness” (Garforth, *Green* 198). Importantly, however, elegiac affect has not completely supplanted the original emotional tenor of green utopian dreaming; instead, environmental utopian thought has become, like the Eden myth in which the fleeting nature of a near-perfect beginning are simply the mythological backdrop of human history, an impulse or mode of thought that must acknowledge both the hopeful beginning and the sorrow-tinged reality. Garforth acknowledges the dual nature of the post-Anthropocene green utopia, but also points to the liminal position such dreaming demands in these times. In order to maintain its relevance, green utopia must enter into this new era with the awareness of the enormity of both the current problems and those

29 Climate change was not an unknown phenomenon even as early as the 1980s. Exxon (now ExxonMobil) knew about climate change in 1981, but funded climate denial until 2008 (Goldenberg). Even Conservative British Prime Minister Margaret Thatcher acknowledged climate change in her speech to the Conservative Party Conference in 1989, but even after the Paris Climate Accord no Western country has taken significant measures to address their CO₂ emissions.

30 The idea of the end of nonhuman life or non-human-controlled life was popularized by Bill McKibbin’s *The End of Nature* (1989). The related but distinct concept—an end to the cultural concept of nature—was introduced into academic discourse by Bruno Latour’s *The Politics of Nature* (2004).

yet to be faced, that these problems are “huge in physical and conceptual scale, ... diverse in content, ... multi-dimensional and essentially unresolvable” (Garforth, *Green* 162).

Additionally, and perhaps most importantly, green utopia must become a diverse kind of dreaming, one in which “there is no one way of imagining a better post-carbon future” but “there is always hope” (Garforth, *Green* 162). This hope, like that produced by the Eden mythology, is coloured by the knowledge of the struggle to come.

In this project, I argue that the removal of the green utopia to space in science fiction narratives restores some of the hope lost through the latest developments and revelations in climate change science. This move is not without challenges; for example, the removal of the green utopia to an environment which is largely inaccessible threatens to link utopia more explicitly with Eden and therefore with an unattainable “good place.” In the new fraught ecologies, however, mythology maintains a connection to humanity’s ancestral struggle within its supporting environments. Mythology as a genre illuminates humanity’s present as the reification of past hopes for better and best places and the desire which provokes ameliorative action. Mythology points to the possibility of surviving the most catastrophic change simply through the fact that stories of catastrophic changes have been passed on through the generations of those who have survived. In this way, the memory and desire which the mythological genre encapsulates become crucial to the processes of utopian dreaming and immediate survival within less-than-utopian spaces. In this section, James Tiptree Jr.’s *A Momentary Taste of Being* and Molly Gloss’s *The Dazzle of Day* illustrate the way in which the estranged green dreams of the science fiction space narrative connect both to a problematic desire for environmental

improvement and to the persistent memory of Earth's ecologies whence the space-farers came. While ecological science fiction's native habitat is the ruined earth, it would be remiss to discount interstellar settings as an environment in which ecological issues are explored. The interstellar setting is an apt backdrop to explore ecological exile as an impending problem, a state which human beings face regularly as part of the human condition in the West, and as a potentially generative site for the rehabilitation of the green utopia and thus human and nonhuman ecological relationship in the Anthropocene. When combined with the feminist approach of the texts chosen for this chapter, the space setting provides at least two levels of removal from Earth's ecological ills and the social structures that created them. Indeed, as ecological science fiction imagines a future in which the Earth is in various states of ecological collapse, one need only take the concept a little further to imagine the planet uninhabitable and the remaining survivors experiencing true exile as they seek out another home in space.

The generation ship—and to a lesser extent, the long-distance interstellar ship—simultaneously provides a familiar environment and the distance required to critique the environments and structures of Western society. Brian Attebery suggests that the interstellar setting, and the generation ship in particular, is part of a recognizable narrative arc in which certain preceding events are implicitly understood without being discussed in detail within the work itself. One such preceding event in the generation ship narrative is the “build-up of pressures on the home world that makes such a journey desirable” (Attebery 13). Ecological destruction is one such pressure, occurring as a catalyst for leaving Earth in *Tiptree* and *Gloss*, among others. Referencing Gary K. Wolfe, Attebery

argues that the generation ship is a metaphor for humanity's confinement to the closed ecosystem of Earth, and also a symbol of escape from those confines (Attebery 13). The generation ship as a metaphor is one also take up by Sabine Höhler, who argues that generation ships demonstrate the nature of human life in a finite environment akin to that of Earth (102). This metaphor has not been confined only to science fiction narratives; Höhler tracks the idea of Earth as an isolated ship in the vast sea of space to the "One Boat" concept in the 1972 United Nations conference on the Human Environment in Stockholm, and to Paul Ehrlich's "Good Ship Earth" treatise against overpopulation (102). Additionally, the generation ship—a technological marvel in its reproduction of the natural world—is representative of the nature/technology binary at work in modern life (Attebery 13-14). In questioning the ability of humankind to confine itself to a finite planet with finite resources, the generation starship parabola transports the questions of ecological sustainability into space, contrasting the two main lines of environmental activist thought—the primitivism that insists that we must eschew technology and live within our ecological means even if that results in a drastically reduced quality of life, and the techno-environmentalist's ethic that insists the technological fix is just beyond the horizon—that we need to increase funding and attention to technological research in order to spur the innovation that will solve our environmental problems. Simultaneously acknowledging the terrible potential and the possible benefits of some human technologies, Bruno Latour insists that the problem with the technological fix is that—as in Mary Shelley's *Frankenstein*—"we have failed to care for our technological creations. We confuse the monster for its creator and blame our sins against Nature upon our

creations” (Latour, “Love Your Monsters”). Here Latour argues that technology itself is not dangerous; instead, the structures in which we create and the care with which we tend to technology and each other sets technology and nature at odds. The conflict between nature and technology, with the human occupying both ends of the binary, comes to the fore in both the starship settings of James Tiptree Jr.’s *A Momentary Taste of Being* and Molly Gloss’s *The Dazzle of Day*—two feminist texts in which long-range and long-term space travel distances characters from their original home, and in which themes of human purpose tie directly to humankind’s relationship with the Earth that has been left behind.

In Tiptree’s and Gloss’s texts, the technology to accomplish a leap off-planet to a distant world is necessarily advanced, but characters’ neuro-emotional structures cannot so readily adapt to new worlds. Human emotional structures do not have the time to adapt to the rapidly degrading environment on Earth, the comparatively new emergence of pervasive urban space, or off-world ecologies. This is the scenario envisioned in both Gloss’s and Tiptree’s texts—the conflict between the nostalgic or melancholy remembrances of Earth and utopian desire are carried with the exiled space crew into the cosmos and made more acute when placed in the closed container of a spaceship. The juxtaposition of familiar emotional structures and unfamiliar environments illuminates the ways in which science fiction is simultaneously defamiliarizing our present environment through fast-tracking the effects of the Anthropocene and familiarizing a state of exile in these future narratives. Both Tiptree and Gloss represent not the degraded earthscape itself, but instead the lives of protagonists trapped inside sterile ships remembering the ruined earth and imagining a habitable environment. In both texts, desire—that

exploratory impulse at the root of both human migration and amelioration projects—compels characters to the extreme of abandoning the planet of their origin in search of a more hospitable land. Both Tiptree’s and Gloss’s texts, however, demonstrate the ways in which alienation and the restructuring of basic emotional response within the exiled state works to destabilize all aspects of desire, including sexual intimacy, which in turn makes a question of human survival. While desire—or “the seeking motivation” as it is known in neuro-biology—provides a “positive feeling of euphoria [or] anticipatory eagerness” (Panksepp and Biven ch. 3) that compels humans forward in action, the knowledge that one’s homeland is no longer accessible, and the resultant feelings of grief and loss, twists that desire in ways that render it inconsequential or dangerous. In this threatened position, both Tiptree and Gloss indicate the way forward by establishing a feminist praxis of dismantling hierarchies and rebuilding relationships in utterly new and sometimes alarming ways. In both texts, the sexual urge provides not the reassurance of biological survival or intimate connection, but a confirmation of disconnection or discontinuity. The overwhelming feeling in *A Momentary Taste of Being* and *The Dazzle of Day* is the anxiety of the witness encoded in the text through the tension of the persistent question of survival that hangs over the microcosms of the ships’ respective crews, representing the macrocosm of humanity as a whole. Through this tension, reader experiences humanity out on a limb, a species clinging to a branch of the evolutionary tree that will soon be cut off. The destabilizing effect, however, allows for an escape from established structures and for new structures to emerge, inspiring a new hope.

Tiptree's *A Momentary Taste of Being*—published in 1975, seven years after both Paul Ehrlich's *The Population Bomb* and the similarly-preoccupied *Stand on Zanzibar* by John Brunner—depicts a space mission to find an inhabitable planet to alleviate Earth's population and pollution woes. In this novella, Earth forms a backdrop which seems ever-present, not only in the characters' awareness of the reason for their mission, but also in the ways they bring Earth and its (Western) structures with them. Through the corrupted sibling relationship which gives the story its most poignant emotional resonance, Tiptree suggests that alienation from the land upon which human understandings originate is reflected in our most basic emotional systems, demonstrating how alienations and destabilizations can be useful in upsetting entrenched ways of being. Connecting to the exilic state through alien contact and the possibility of a hybrid future, *A Momentary Taste of Being* raises issues of human continuity to bring into question patriarchal social structures that support and deepen alienation from each other and the land. Though a much later text, Octavia Butler's *Dawn* (published in 1987 as the first volume in the *Xenogenesis* series) tackles many of the same themes. Though both texts bring into question the need for humanity to adapt and possibly become hybrid beings for their survival, Butler's text provides a more diverse view, involving the alien Oankali more explicitly in the process of rehabilitating Earth and in human life there upon human return. In *A Momentary Taste of Being*, alternately, the narrative focus remains explicitly on the white male heterosexual subject, Dr. Aaron Kaye, who clings to the social structures he knows and that have benefited him. In this way, Tiptree's text connects more explicitly to the confines of the garden and the way this narrative supports Western

structures. Aaron's sister, Dr. Lory Kaye—responding to the way such structures have confined her all her life—harbours both a wide-eyed hope for a better life on a new world, and a seething feminist rage at her treatment at the hands of the Centaur's crew.³¹ This latter affect is a product of the feminist and otherwise liberatory movements of the 1960s and 1970s and represents a movement toward embracing a certain amount of creative chaos in the name of freedom. Lory's narrative impetus, then, is to break through the garden wall.³²

Though set in space, I argue that Tiptree's novella occupies the category of "ecological science fiction" for both intra and extra textual reasons; firstly, Tiptree's first forays into fiction, while focused primarily on gender relations and their effects on human development and transcendence, demonstrate concern about environmental issues. One of her first published stories, "The Last Flight of Doctor Ain," portrays a man who has literally fallen in love with the Earth, complete with landscapes described in terms that evoke the female body: "[Ain] caught a falling ripple of green and recognized the shocking girl-flesh, creamy, pink-tipped—coming toward him among the golden bracken!" (Tiptree, "Last Flight"). In a state of mounting obsession with the body of the Earth, Ain decides to destroy humanity with a deadly influenza strain in order to save the

31 As in most of Tiptree's stories, the feminine voice is subsumed by the masculine. Lory's emotions, then, are filtered through Aaron's narrative voice. Despite this focus, Lory's struggle with her position as a gendered and therefore inferior scientist emerges in her tired answers in her first interrogation, and in the enthusiasm with which she embraces the idea of total human transformation. As well be discussed later in this chapter, I argue that this enthusiasm represents a mediated rage at her childhood experiences and her treatment aboard Centaur.

32 1970s feminist critical utopias and dystopias feature feminist anger as transformative. Most of Tiptree's stories figure this transformative rage, such as "Houston, Houston, Do You Read?" (1976) and "The Screwfly Solution" (1977) which Alice Sheldon published under her other pseudonym, Raccoona Sheldon. Joanna Russ's *The Female Man* (1975) is another example of the world reshaped by female anger.

planet he loves. This idealized Earth makes its way into the interstellar *A Momentary Taste of Being* by way of a 3D image which protagonist Dr. Aaron Kaye places in a position of prominence at his workstation, like a photograph of a loved one. Reverence for this ecological idol is not confined to the protagonist, however; “that photo hangs all over the ship, a beautifully clear image from the early clean-air days” (Tiptree, *Momentary Taste*) and invokes in the entire crew the nostalgia for an unattainable ecological past and hopes for a future on the surface of a new, clean planet. This is a nostalgia which Alice Sheldon, earlier in her life and in her later years writing as James Tiptree Jr., often explored. Spending her childhood in a comparatively pristine Africa (to which she returned three times as a child with her parents, each trip spanning thousands of miles which they travelled mostly on foot), Sheldon mourned the effects of colonization on a land she perceived (even if wrongly) as untouched.³³ Similar feelings also emerged at home in the United States; when Sheldon’s parents were not travelling, they spent summers at a rural cabin in Wisconsin, a place about which Tiptree wrote, “I love it helplessly, these woods; they presided over my first everything” (Phillips ch 3). The contrast she observed between her family’s Wisconsin Lodge and the surrounding countryside increasingly unnerved her as more and more people moved into rural spaces and transformed them into neighbourhoods. On a possible origin for Tiptree’s apocalyptic imagination, Phillips writes, “Wisconsin’s North Woods were fished out and overrun, rural McLean rapidly being developed. Alli mourned her lost wild places and feared for

33 This was a perception Sheldon had particularly of the Congo, where she and her family encountered the occasional Belgian soldier; but as a child she was unaware that the natural beauty around them was largely due to the recent genocide under King Leopold II, which killed over 10 million Congolese people (Ismi 25).

the environment. If the human race didn't destroy itself in a nuclear holocaust, biologists now warned, it was likely to die slowly of starvation in a poisoned, exhausted wasteland" (Phillips ch. 23). Tiptree's anxiety about the ways in which environmental conditions influence human behaviour play out in the isolated and limited ship environment in *A Momentary Taste of Being*; although the novella is not a generation ship narrative, the crew of *A Momentary Taste of Being*'s ship experience a similar yearning for the dying planet they left behind. Lory alone consciously desires new horizons for humanity's future and takes action for what she perceives as a utopia.³⁴

The deep, consuming desire for an unknown connection is a preoccupation throughout Tiptree's body of work. The utopian desire exhibited in the crew's mission to establish a new homeland and then connect with the alien being they find there is mirrored in an earlier Tiptree story, "And I Awoke and Found Me Here on the Cold Hill's Side," which was published three years before *A Momentary Taste of Being* in 1972. In "Cold Hill's Side," a tabloid journalist arrives at a space station in order to scoop a story about the aliens found there, only to be warned off by a human engineer who suggests that he should leave before having any contact with the aliens lest he become too desirous of alien bodies and, in desperate pursuit of those bodies, find his humanity compromised. On this space station, both men and women exist in a sex-obsessed stupor, their bodies grievously wounded through unsuccessful sex with the aliens they desire. Tiptree

34 By the end of *A Momentary Taste of Being*, the entire crew of the Centaur, save Aaron, succumbs to the psychic desire which radiates from the alien being into human minds. All of the crew, save Lory, experience their desire for the alien in a primarily physical way, without conscious analysis of their actions. The most extreme example of this is Tighe, the first crew member to encounter the alien directly. Tighe's severe head injury *should* have kept him immobile and unresponsive, but throughout the story he moves around in a stupor, seeking the alien. Lory, alternately, makes a conscious choice to bring the alien back to Aaron and to connect with the being herself as a means to "make gentle the life of mankind" (Tiptree, *Momentary Taste*).

compares these humans living in thrall to the historically colonized Polynesians. Tiptree suggests that the Polynesians, like the humans in her story, were exposed to alien technology and culture and were aroused in a way that compels them to abandon the land and culture that has supported them for thousands of years. While this suggestion is problematic in that it removes responsibility for genocide from the colonizer to place it back upon the colonized, David Galef suggests that the desire which in the story Tiptree calls “exogamy”³⁵ may have some biological basis. Galef notes, however, that Tiptree’s version of events is fatalistic, linking colonial exoticism to exogamy and the idea that Tiptree’s aliens do not return human desire and instead use humans as a resource the result of which is a plummeting human birthrate (Galef 203). In this way, the aliens in “Cold Hill’s Side” occupy the position of the Europeans who have for centuries used indigenous bodies as a resource. In *A Momentary Taste of Being*, however, the reason for the Centaur’s mission is expressed through the 3D image of a clean Earth placed throughout the ship, and the alien threat is similarly distanced. The alien danger, as perceived by Aaron Kaye, is not only biological, but also so deeply psychic that the human desire the alien taps into seems *mythologically* threatening. The plant-like alien found by Centaur’s crew telepathically beckons to them, sending their bodies into contortions of desire. From Dr. Aaron Kaye’s perspective, the threat lies in the promise to physically transform humanity and wipe out the connected reservoirs of memory of human history and experience. Thus, the narrative recentres the question “What would it mean to lose all of human thought, desire, history, memory, and myth?” which is also a

35 In “And I Awoke and Found Me Here on the Cold Hill’s Side,” Tiptree characterizes “exogamy” as the desire “to find and impregnate the stranger. Or get impregnated by him.” Emphasizing the power of this drive, Tiptree stresses that “man *has* to fuck [the other] or die trying” (Tiptree, “And I Awoke...”).

key question in environmental activism. Similarities between *A Momentary Taste of Being* and “Cold Hill’s Side,” particularly the inclusion of a colonization narrative, draws from Tiptree’s later-life analysis of her childhood in the Congo to bring to the fore the visceral narratives of societies which have already undergone such losses; however, taking the position of the dual perspective of colonized and colonizer in both these stories suggests that the danger of desire works both ways—that such rapacity damages both the aggressor and the victim. In Tiptree’s vision, the colonial enterprise that has gripped the earth for hundreds of years is intimately connected to the state of the planet. While the Polynesians in “Cold Hill’s Side” might have been attracted to the prospect of technological progress, the European explorers are desirous of more land and riches, more recognition and acclaim, enthralled by a desire that the West has not yet collectively realized is destructive in its insatiability. *A Momentary Taste of Being* connects this desire—simultaneously a survival instinct and a cause of peril—to the emerging state of environmental exile by situating the struggle on a ship that is in search of an inhabitable planet after Earth was deemed a lost cause. As previously mentioned, Aaron reveres the memory of Earth as a functional ecosystem and an object of profound beauty, but he simultaneously maintains the image of Earth’s current reality in his mind, thinking of the “teeming billions” who will grapple for space aboard transport ships once the crew sends the green signal (Tiptree, *Momentary Taste*). In this way, the crew of the Centaur recognizes their exile from their original garden—not only from their specific “natal lands,” but from the entire planet and the implied trajectory of Western progress. In Tiptree’s characteristic fashion, however, she points to the true cause of this exile as not

originating in any outward place or situation, but within Western human physiology and psychology—the double-bind of the seeking system that within the context of planetary environmental collapse guarantees the behaviour that is, in fact, destroying the ecosystems that support life.

The narrative arc of *A Momentary Taste of Being* is rooted in a double perspective linked to the paradoxical tension of Western desire. This is a desire linked simultaneously to both Adam’s impulse to return to or preserve and inhabit a perfect (unchanging) environment, or to Eve’s subversive desire for change. As previously discussed, one such form of desire is exhibited in the Western social system that rewards “exogamous” behaviour—which consumes the other and replaces it with a mirror on the self—without consideration for how this behaviour affects the planet. Tiptree’s depiction of this desire implicates affective structures in the task of upholding social structures or destroying them. The narrative offers no resolution between destruction and creation as these forces play out in human lives and in human bodies. Importantly, this struggle is depicted through the opposing perspectives of the sibling main characters, the Doctors Kaye: Aaron, a medical doctor, and Lory, the ship’s chief botanist. In Tiptree’s choice of occupations for her mirrored protagonists the polarization of self (the human body) and other (the nonhuman body) is apparent.³⁶ Indeed, the oppositions presented by the Kayes can be broken down further through an examination of identity. Aaron stands in for a white, Western patriarchy upheld by the status quo, while Lory is abused and oppressed by such a system and is therefore eager for change. Inez Van Der Spek argues that Aaron

36 For a similar treatment of a biologist character welcoming the nonhuman other, see Jeff Vandermeer’s *Southern Reach* trilogy (*Annihilation*, *Authority*, *Acceptance*, all published in 2014). Vandermeer is recognized as a feminist and eco-conscious writer.

and Lory—a brother and sister pair who also embody both repressed desire and taboo sexual expression through their history of incestuous romance—are two distinct expressions of the same character (Van Der Spek 91). Linking Aaron and Lory together in this way casts them as Adam and Eve figures—simultaneously siblings and the father and mother not of humanity (as with the original pair in the original myth) but as harbingers of an entirely new race. Orienting to Lory’s perspective as Tiptree would have her readers do makes this interpretation even more plausible; in the Garden of Eden, it is Eve who brings about a new world and a new humanity through her transgressive act. In Tiptree’s novella, Lory initiates contact between the alien being and the Centaur’s crew and, through them, the rest of humanity. Lory’s transgression—breaking mission protocol to bring the alien back to the ship—promises to birth into existence a new mode of being for humanity in the universe.

Alternately, Aaron, whose voice is foregrounded in the story, presents the problem of change from the perspective of entrenched ideas in a rigid system. As such, *A Momentary Taste of Being* depicts poignant struggle between a Western, masculine perspective and the repressed possibility of transformation. Van Der Spek’s focus on the figure of the mother which she associates with the alien—whose form is described as “beautiful egg-things” (Tiptree, *Momentary Taste*)—suggests the possibility of a generative relationship of growth that is not immediately felt in Aaron’s panicked voice as he describes the alien’s effect on the crew. Citing Robin Roberts, Van Der Spek stresses that “feminist writers, many of whom were introduced to the science fiction genre through reading the pulps, have transformed the negative qualifiers of ... monstrous

images of women into features of feminine strength” (Van Der Spek 86). Thus, the horror that Aaron feels at the prospect of humanity in its entirety being transformed—of merging with botanical alien life to become something unimaginable—draws from the trope of the motherly grotesque but does not express its totality. In the final days of the Centaur’s mission, when all crew members but Aaron have been affected by the alien, Aaron keeps a journal in which he writes, “we’re totally ... irrelevant, afterward. The zygote remains near the site of impregnation for a variable period before moving on to implant. Where do they implant, in space, maybe? Where do they get born?—Oh, god, what are they like, the creatures that generated us, that we die to form? Can a gamete look at a king?” (Tiptree, *Momentary Taste*). While Aaron acknowledges both the transcendent beauty of the alien and the possibility that the amalgamate beings could be superior to humanity in some way, fear and despair dominate his perspective and prevent him from seeing amalgamation as Lory does, as a positive step for humankind. Mirroring the response of the mythological first humans facing the destruction of their known world, Aaron’s fear and despair over losing the world that he knows and that supports him prevents him from seeing, additionally, that the new hybrid race of beings could be humanity’s way of reclaiming what had been lost back on Earth—that close connection to nonhuman life from which humanity initially emerged. Aaron grieves over the loss of everything that humanity once was, over his assumption that if humans do not persevere in their current form then there can be no more meaning in “individual human beings each with a face, a name, a unique personality, and a meaningful fate” (Tiptree, *Momentary Taste*). In a vein similar to the feminist reevaluation and rehabilitation of Eve and her role in humanity’s

fall,³⁷ however, Van Der Spek suggests that if the reader focuses instead on Lory's half of the narrative, a more positive view begins to emerge through the concept of birthing and mothering a new feminist race and completely restructuring society.

Lory's desire pulls against Aaron's, moving toward the inexorable alien connection—and the inevitable transformation—with the same magnetism with which Aaron recoils. Turning to the implications of Lory's perspective—for the reader gets implications only and must dig deep in order to wrest the feminine out of Aaron's masculine control—Van Der Spek pinpoints one moment in the crew's encounter with the alien being after which Aaron begins to lose coherence. After Aaron attempts to block the crew from accessing the alien and the crew stampedes through the hall leading to the airlock, Aaron's consciousness seems to stutter; he finds himself “in the wrong place” (Tiptree, *Momentary Taste*), having failed to stop anyone from going forward. Van Der Spek argues that this break in Aaron's perception should also trigger a perspective shift for the reader: “both Aaron and the reader are being shaken up in order to experience a destruction, both literal and metaphorical, of an old order of understanding and the emergence of a new dimension of the text ... while the reader starts to uncover Lory's silenced story” (Van Der Spek 164). The hidden details of Lory's secret suffering and associated desire for

37 The 1970s women's movement inspired many Biblical rereadings and thus began Eve's cultural rehabilitation. Phyllis Trible's “Depatriarchalizing in Biblical Interpretation” (1973) provides evidence to suggest that Eve was not an afterthought and therefore subordinate to Adam, but the culmination of God's creation (36). In the same year, Trible published an in-depth rereading of Genesis 2-3, concluding that “rather than legitimating the patriarchal culture from which it comes, the myth places that culture under judgment” (“Eve and Adam” 258). In 1974 Phyllis Bird in *Religion and Sexism* similarly argued that the problem with representation in Genesis lies in misreading. In 1989, however, Pamela Milne concludes that structuralist interpretations of Genesis entrench patriarchal values in the Biblical text and that feminists may need to look to new texts in order to “make new wine to fill our new wineskins” (34). Van Der Spek's reading of Lory, therefore, could be seen as one such seeking of new feminist narratives.

transcendence, can tentatively be read as a history of abuse; both Tiptree's biography and her earlier works indicate that there is a precedent for such a reading. For example, citing the work of Marleen Barr, Lewis Call isolates a similar movement in Tiptree's "The Women Men Don't See," written in 1973 (between the publication of "And I Found Me Here on the Cold Hill's Side" and *A Momentary Taste of Being*), in which the title suggests a dual narrative presented primarily from the male perspective, but with a similarly submerged feminine voice. Tiptree, demonstrating that the non-dominant voice is obscured even in the first paragraph, describes from the perspective of her male protagonist how he emerges from the toilet aboard a plane and accidentally lurches into "a double female blur." When the blurred figures only "[nod] quietly" and "[go] on looking out [the window]" Fenton "[registers] nothing" more about them (Tiptree, "The Women Men Don't See"). Not only is the feminine element of the story characterized as a blur, but the protagonist, Don Fenton, emphasizes that they were nothing special—no one he would have paid any attention to had circumstances been different. While it is easy to characterize this depiction as simply positioning one gender above or against the other, Call stresses that Tiptree is doing much more than engaging in "sex-war" politics. He argues that the unreliable narrator obscures not only feminine presence and voice, but also those of people of colour, indicating that Tiptree goes beyond writing from her own position, but also takes up the position of the other (Call 66), subsuming both subaltern voices beneath the bombastic Don Fenton. This is done so artfully that the reader is surprised along with Don when the goal of the women is revealed, when Don "cannot accept the idea that Ruth and Althea have devised a perfectly sensible strategy for

fulfilling their reproductive imperatives before they depart for the stars” (Call 67) in selecting the Mayan Captain Estéban in lieu of Fenton, who represents the white, heteronormative patriarchy which has shaped the women’s lives. In this way, Call is right to resist pinning Tiptree’s dual-focused narrative on the simple “sex-war” explanation; while many of Tiptree’s stories begin with gender conflict, few if any present only this perspective. Sex-war politics position individual males against both individual females and womankind, but Tiptree’s approach is instead critical of the prevailing structures of white, heteronormative patriarchy. That Estéban is seen as a suitable genetic donor, but not suitable enough to for a long-term relationship indicates that in choosing to reproduce in this way, Ruth and Althea are reacting to patriarchy with a “protest vote” against whiteness and against the patriarchal family structure that dominates not only Western culture but most of the world.

Many of Tiptree’s female characters go to drastic lengths to escape the patriarchal trap of their social positions. This common element of Tiptree’s fiction provides a new lens from which to view the Earth nostalgia of Aaron in particular and the rest of the crew of the Centaur in general. Like Eve, Lory must transgress against the protocols of Western patriarchy in order to fashion a world that more closely resembles her vision of humanity. In *A Momentary Taste of Being*, Lory’s exogamy—her desire for liberation from oppressive social structures, which manifests as an inexorable pull toward the alien and the possibility of transcendence—should not be interpreted only as a reaction to patriarchy. As Van Der Spek points out, there is some indication in the text of multiple traumas, both in Lory’s childhood and as a female scientist aboard the Centaur with its

male-dominated crew. These traumas, of which Aaron seems to have some knowledge, surface in Aaron's dreams. While the other crew members are plagued with a vague desire which they have not yet realized originates from the alien in the holding container, Aaron is overcome with strange, unrelenting dreams, which hint at both his present desire (which he directs toward another female crew member, Solange) and that which he has repressed. After the Russian Commander Timofaev Bron preemptively sends the green signal to Earth indicating that the planet they are orbiting is inhabitable, and that those waiting back on Earth should prepare to leave for their new home, Aaron hopelessly returns to his bunk and falls into the following dream:

Silence ... Bright clinical emptiness, no clouds, no weeping. Horizon, infinity. Somewhere words rise, speaking silence: I AM THE SPOUSE. Cancel sound. Aaron, invisible and microbe-sized, sees on the floor of infinity a very beautifully veined silver membrane which he now recognizes as an adolescent's prepuce, the disjecta of his first operation (Tiptree, *Momentary Taste*).

This dream reveals Aaron's repression of his own sexual experiences—a repression that enables him, unlike the other crew members, to resist the alien being. In his persistent dreams, not only does Aaron dream of an enormous cosmic phallus swelling with the desire that he himself does not feel, in this passage he dreams of his own circumcision as an infant. In this dream, the image of his discarded flesh is palpable and ever present—an image indicating that his repression is, and always will be, incomplete. Aaron is cut off from the source of his desire, while the other crew members are in thrall to the alien which inflames their exogamous desires and compels them to pursue the being and leave the ship. Van Der Spek, however, offers a different interpretation of Aaron's circumcision dream, indicating that the "prepuce" or "beautifully veined silver membrane" can be read

both as a discarded piece of Aaron’s body and a violated piece of Lory’s. The “prepuce,” in this way, is representative of the sexual transgression which Aaron dejectedly recalls, “had ended both [his and Lory’s] virginites” (Tiptree, *Momentary Taste*). Details throughout the story point to the idea that the transgression was not consensual and that Aaron, when in his repressed state, is increasingly plagued with the idea that as a child he engaged in predatory behaviour. After the memory of the day on the spruce island surfaces, Aaron “groans, wondering if he has lost both their souls” (Tiptree, *Momentary Taste*). While Aaron’s recollection of the incident on the spruce island identifies the site as a locus of corruption, it stands in for a temporally flattened Eden composed of both elements of corruption and innocence. It is an island and therefore spatially separated, a kind of walled garden separated from the world and sheltering a primarily botanical environment. In this environment, the love and care that Aaron and Lory clearly still have for each other on Centaur crosses the boundary of taboo. This transgression forever changes the meaning of the garden for the pair and Aaron, repressing the memories of his own part in the incident, recognizes the world-altering power of female sexuality.

Aaron’s horror at Lory’s sexuality—which emerges with the encompassing desire for the alien aboard the ship—surfaces as revulsion. When Lory suggests that she brought the alien back to share with Aaron, like “how [they] used to share [their] treasures” (Tiptree, *Momentary Taste*), Aaron recoils, but is unable to flush that suggestion from his mind. At Lory’s words,

[Aaron’s] eyes are squeezed like a man kicked in the guts. Lory, little devil—how could you? Her thirteen-year-old body shimmers in his mind, sends helpless heat into his penile arteries. He is imprinted forever, he fears; the

rose-tipped nipples on her child's chest, the naked mons, the flushed-pearl labia. The incredible sweetness, lost forever (Tiptree, *Momentary Taste*).

The resurfaced memory of Lory's naked body mirrors the dream of the "silver membrane," suggesting that the experience, like a circumcision, cut from Aaron a part of himself—his sexuality which he could never again recover without the memories of this transgression, his disrupted self-perception as someone who does good in the world and does not hurt other people (an affirmation he probably tried to imprint by becoming a medical doctor), and his connection to the world as he experienced it in childhood innocence. Lewis Call stresses that because of these conflicts in Aaron, and his inability to consciously acknowledge the part of himself that would engage in sex with his thirteen-year-old sister, Aaron falls into the category—replete in Tiptree's male characters—of the unreliable narrator. The question of Aaron's sanity, Call stresses, forces the reader to search within the narrative for alternate perspectives and demands that readers "not rush to dismiss Lory's viewpoint" (73). Call argues that

What Tiptree is really describing here is an encounter between two interpretations of the sex/death equation: the fearful response of Aaron Kaye and the erotic response of Lory Kaye. Since Aaron Kaye's response represents the dominant logic of our own culture, Tiptree must give that view narrative priority. But it is Lory's wholehearted embrace of sex/death that haunts "A Momentary Taste of Being" (73).

If there are two possible responses to the sex/death equation, and these are characterized by Aaron's fear and Lory's desire—and also in the way Lory eschews fear in her wholehearted embrace of change—then it is necessary to examine the impediments to Aaron's acceptance of what seems to be humanity's inevitable fate. Call stresses that Aaron represents the dominant logic of Western culture (just as Don Fenton does in "The

Women Men Don't See"); while cultures of all kinds create the cohesion necessary for survival, after "peak culture," the society's purpose is then to ensure the perpetuation of its dominant group. Thus, Aaron's fear is based on the idea—emerging not only with the alien which threatens the reproduction of a cohesive human population, but also through Aaron's childhood experiences with sex—that a salient threat exists to the normal reproductive patterns of Aaron's world and, thus, Western society.³⁸ Aaron's sexual experience—and the patriarchal structures which encouraged them—likewise result in a pattern of hindered communication.

Much of Tiptree's work is about communication between humans and disparate others: creatures with radically different perspectives, and human beings who cannot understand the lives of those from whom they differ. The impossibility of communication between human and alien beings is equated with empathy breakdowns between genders. That Aaron should remember the membrane in his dream, and blame Lory for breaking "it" during his moment of frustration and vulnerability over the communications signal, indicates a desire to remove himself from the responsibility of this faulty communication, to return to the status quo of the brother-sister relationship, and to maintain the status quo of Western, white, heteronormative patriarchy. But in the universe of *A Momentary Taste of Being*, as in many other Tiptree universes, such repressions and retractions are

38 As a figure representing Western patriarchal experience, Aaron's development into a fully-realized human being is slowed by his inability to confront his guilt over his sexual transgression. Quoting the dreams that bring Aaron's repressed subconscious to the fore of the narrative, Van Der Spek argues that Aaron mentally and emotionally returns again and again to the scene of his crime: "When [Lory] destroys the ship's communication gear to prevent sending the red signal to Earth, her brother goes off into a fit of rage: 'She broke it!' he yells, and a 'preadolescent fury floods him'. This strongly suggests that he is not only referring to the communication equipment but to earlier 'broken' things as well" (Van Der Spek 80). Aaron's inability to communicate through his guilt suggests a way in which patriarchy not only harms women but also the men who, through their privilege, are not required to confront their mistakes.

overcome by the desire for the other, and thus Aaron cannot hope to emerge from the exile in which he finds himself as one half of the structure/post-structure equation. Aaron's position as one firmly inside Western structures could be seen as a doubling of Adam's largely unquestioning position inside the garden, making Lory the mirror-image Eve figure who threatens those structures. Tiptree's sexualization of the myth is shocking, demanding a visceral emotional response from the reader. This reading points to the ways in which the mythological pair represents a variety of different human experiences. At the core of both the science fiction and mythological narratives, however, the mirrored pair represent familiar human impulses to either conserve structures (and therefore comfort and security) or to step outside those structures, to encounter the other and thereby learn and change.

While Aaron struggles to maintain the world that he knows, Lory pushes the boundaries into the unknown, spurred by her experiences of abuse and oppression to probe an exile that may offer more than what human society offers. Lory's position transcends both patriarchal structure and the individual trauma she has endured in childhood and as a female scientist working in a field dominated by men; Aaron, however, does not immediately inspire the monolithic strength of white, heterosexual patriarchy. Indeed, it is through these chinks in Aaron's socio-structural armour that Lory's perspective can be seen. Both Aaron and Lory have a combination of positive and negative feelings associated with the memory of their transgression, and Tiptree presents this relationship as traumatic for both parties; however, in addition to this trauma, Lory has experienced further abuse during her time as a female scientist in a male-dominated

field—experiences which influence her approach to the alien being. Van Der Spek gestures toward the interrogation scene in which Lory must answer to the ship’s captain for her part in the failed mission to the potentially inhabitable planet and the fact that she returned to the Centaur without the rest of the crew. After the interrogation, when the Centaur’s crew gathers to hear the captain give a speech on the history of human exploration, Lory, positioned between two male crew members, “[holds] herself in a tight huddle, like a rape victim in court” (Tiptree, *Momentary Taste*). Van Der Spek questions this image, arguing that, as more than a mere simile, Lory’s posture suggests that placed in this position of answering to authority, she is reliving the experience of being raped by her brother as a child. But Lory’s suffering remains unnamed in this regard, just as much of Lory’s experience remains unspoken by her brother as the repressed protagonist. There is, however, evidence for Lory’s rape not by her brother but by one or more members of Centaur’s crew in the line of questioning during the interrogation. From the Commander’s direct questions, the reader arrives at others obliquely. Why did Lory remain on the ship when Commander Kuh and the others went down to the planet? Why is Lory so focused on the idea that they, upon making contact with the alien, were changed, made into gentler creatures? Could there have been a conflict between Lory and the rest of the crew? When Aaron speaks to Lory after the interrogation and asks for further information about what Commander Kuh and his men did on the planet’s surface, demanding to know what Lory’s position was in the events that ensued, Lory responds, “I saw them. They left me in the ship, Arn. They, they didn’t want me’... [and] Her lips quiver.” Remembering some painful interaction, she tells Aaron about how contact with the alien changed the crew of

the China Flower. She says, “No hurting anymore, never. They came back so gentle, so happy. They were all changed, they shed all that” (Tiptree, *Momentary Taste*). If the crew returned to Lory changed, and then chose to remain on the planet’s surface, in what state did Lory return to the Centaur? The only condition that is directly addressed on Lory’s return is the “ulcerative lesions in the duodenum” (Tiptree, *Momentary Taste*), but Aaron hints at hidden ailments, less quick to heal. This unknown condition or wound surfaces in Aaron’s mind when he walks by Lory’s quarters and finds her entertaining another man. Whether this wound, like that to which Hiltner refers when he argues that woundedness is the basis of Eve’s attachment to the Earth, is what prompts Lory to embrace transformation is never explicitly addressed in the text. At the realization that Lory has male company, Aaron “[feels] almost ludicrously dismayed, like a character in a bedroom farce.” While grappling with these emotions he rages, “Don’t they know she needs rest? *I am the doctor*” while his “inner voice comments that more than Lory’s ulcers are unhealed” (Tiptree, *Momentary Taste*). Aaron’s reaction to the thought of Lory’s sexuality—much like his response to the reminder of their incestuous relationship—is disappointment, disgust, but also love. In this instance, Aaron’s love for his sister surfaces in the typical patriarchal way as possessive concern. He is aware of some other aspect of Lory that remains unhealed and it is, perhaps, from this knowledge that feelings of disgust and annoyance toward the men visiting her emerges. Is Aaron aware of an incident aboard the China Flower shuttle that requires more healing time than her treated ulcers? Something from which she “needs rest” and because of which “they have no right to bother Lory [in] this way”? (Tiptree, *Momentary Taste*). If there was an incident, is this

what made Lory's lip quiver when speaking about her interactions with the crew of the China Flower? Was it stress related to this incident that caused her ulcers to form and hemorrhage during the two-year flight back to the Centaur? While the narrative does not answer these questions conclusively,³⁹ a suggestion of trauma exists in the text—a trauma that is too horrible for Aaron to contemplate consciously, one that he pushes down whenever it threatens to rise fully into his mind. While Aaron rejects any threat of disruption, however, Lory welcomes change even when she cannot possibly know the outcome.

Whether one interprets Lory's eagerness to discard the human and embrace a new world and a new mode of being through merging with the alien as cynicism, nihilism, or transcendence, that the reader encounters Lory's story through the horrified perspective of her repressed brother greatly influences how that meaning is transmitted.⁴⁰ *A Momentary Taste of Being* gathers a kind of quiet momentum to bring down the structures which

39 There is some support for the idea that Lory could have been raped by one or more of the China Flower's crew in the existence of a similar situation in another of Tiptree's stories. Violent retribution spurred by rape or sexual abuse is an integral plot point in "With Delicate Mad Hands" (1981) in which the female protagonist, Carol Page (nicknamed Cold Pig by the male crew for her inability to become aroused by the forced sex that was part of her role on the ship) is brutally raped by Captain Bob Meich, after which Page poisons him and kills the rest of the crew so that she might fly alone to a planet from which she has been telepathically called all her life. Indeed, Lory and Carol Page share many physical similarities. In *A Momentary Taste of Being*, Lory is described as having freckles and "coppery curls which are now just frosted gray." In "With Delicate Mad Hands," Carol page is "sweetly formed, [a] smallish girl of the red-hair-green-eyes-and-freckles kind, but her face was entirely spoiled and dominated by a huge, fleshy, obscenely pugged nose" (Tiptree, "With Delicate Mad Hands"). The latter story is widely seen as "heavy handed" (Phillips ch. 39), a product of a stanch post-anonymity Tiptree in which she may have felt the need to hide Alice Sheldon "[behind] the apparatus of science fiction" (Phillips ch. 39); but in this story she could have been revisiting an idea from *A Momentary Taste of Being* and making more obvious the relationship dynamics that first appeared in the subtler story.

40 Tiptree's focus on Aaron's narrative—and her subversion of this narrative through Lory's story—replicates the popular reading of the Eden myth which focuses on Adam's position in the garden and how Eve's transgression influences that position. This is not to say that Tiptree modelled the structure of her story on the reception of the myth in Western culture, but simply that Tiptree is responding to the same patriarchal structures which influences the general reading of the myth.

created or supported Lory's pain. Van Der Spek contends that what draws Lory toward the alien being is an emotional rather than an intellectual reaction. It is her "tormented heart" that so passionately wants society reshaped, even if it means the end of humanity as she knows it. In terms of the innocence of the garden, Aaron yearns to return to it while Lory's desire would burn it to the ground. Indeed, Lory sees the possibility of human redemption not in a return to innocence but in total transformation. Van Der Spek writes:

Small wonder her utopia is a 'noplacé' rather than a 'good place', and a true humanity is a humanity/mankind delivered from the evil of drives, the 'beast worked out' ... salvation equals annihilation, and eschatological fullness—the 'new earth and heaven ahead'—appears to be a devious illusion: ultimate reality is set in the 'icy wastes'. The hidden account of Lory's pain proves a terrifyingly negative force in the narrative. The sounds of the carcajada, the sardonic laughter in the face of unrelieved pain, have faded. What we hear is a war howl (173).

While Lory's plot to transform the human race, to achieve her idealist vision to "[t]o make gentle the life of mankind" (Tiptree, *Momentary Taste*) through amalgamation with the alien being could be interpreted as an act of war against humanity, Van Der Spek stresses that it is important not to read Lory as a victim lashing out at her abusers, to assume that she is not complicit in the system she seeks to destroy. If Lory is an Eve figure, as her relationship with Aaron and the spruce island Eden suggest, she is an Eve who has learned from transgression. Indeed, the incident on the spruce island opened Lory's eyes to the structures of her world and her place within it. It was desire that gave her that knowledge, but having her world transformed once through an expression of sexuality, Lory knows how to transform the world again. Like Ken Hiltner's Eve, whose transgression is felt in the woundedness of the earth, both the incident on the spruce island and contact with the alien being are doubly felt in their effects on Lory as an

individual and upon social structures and humanity as a whole. But unlike Eve, Lory's second transgression is not performed from a position of childlike ignorance. Knowing intimately the violence that supports patriarchal power structures, Lory performs a kind of utopian transgression in disobeying Centaur's mission protocol to enable alien contact. This transgression signals Lory's desire for the total transformation of humankind, for amalgamation with the other, for the emergence of a cyborg or amborg (Gordon 191) hybridity to create something utterly new—a radically creative female desire that transgresses against its confining structures.

There is no doubt that this transformation will be painful; the Western creation myth is a record of the pain felt when Adam and Eve leave the garden to become a new kind of human and the current destructions of the Western status quo stands as a record of a current reluctance to encounter transformative pain again. Aaron, as a figure of the Western status quo who cannot see outside his structures, experiences deep pain and grief over the loss of the Centaur's crew, and the impending loss of Earth's billions. That these billions should journey to the alien planet and become something else, that human history should be transformed into something unrecognizable, for Aaron is a pain that is unbearable. But Lory's opposite perspective on amalgamation suggests that this pain of rupture and dissolution is one that Lory has already experienced and has been experiencing almost all her life. This pain, of fighting to remain human in a society that often demands unethical sacrifices of selfhood, is a pain felt by women, by people of colour, and by the poor. Lory's pre-experience of this transformational pain has opened her to the other which she perceives as ameliorative possibility. In this way, Lory's

perspective provides a window into a radical utopia—a social dreaming in which humanity becomes the other in order to cure its ills—a dreaming which must become a consideration of green utopianism. In becoming something else, in entering into new relationships, Lory hopes for this utopia. As will be discussed further in Chapter Two, living in and being transformed into this otherness is an exilic position with generative possibility, an exile that challenges the structures that Western society has interpreted as safe and beneficial, when often—for certain groups of people—it is neither of these things. Drawing from her background in theology, Van Der Spek searches for the positive in Tiptree’s bleak narrative, and finds it in the idea of the unknowable, in the entangled possibilities that exist in exile outside the cultivated creation of the garden. She writes, “hope is a precious thing, even if, or maybe precisely because the only horizon of our hope is an undetermined future” (Van Der Spek 184). Remembering that 3D image of Earth and all that it stands for, that Lory’s desire to escape from the social structures that resulted in her abuse led her to action which brought about comprehensive change signals Tiptree’s final answer to that future. Tiptree’s novella demonstrates that the ability to see either gain or loss in social transformation often depends on the perspective consulted, and that this perspective can be influenced by disparate conceptions of one’s place in the earthly environment. That Aaron and Lory Kaye are twin brother and sister—and are thus literary foils as well as figures representing prototypical male and female humanity and the violence the former half of this binary performs on the latter—indicates that these variations in perspective can occur simultaneously in single individuals; but the paradoxical struggle for security, comfort, and growth outside of one’s comfortable

bounds is certainly not made easier inside a culture that often values comfort or immediate self-gratification over long-term viability. Tiptree's text therefore suggests that it is possible to feel both grief at the loss of the Earth and its comforting familiarity and a desire to move beyond the garden space that often proves stifling.

**STAGNATION, TRANSFORMATION, AND THE GENERATIVE USE OF NOSTALGIA IN
MOLLY GLOSS'S *THE DAZZLE OF DAY***

Molly Gloss's *The Dazzle of Day* (1998), similarly explores the paradox of belonging and exile using a narrative of a generation ship and its inhabitants seeking out an inhabitable planet. Published in the late 1990s, Gloss's novel follows in the tradition of women's dystopia of that era as both an "ambiguous dystopia" that "resist[s] closure" (Donawerth 62) and as a narrative that draws from the well-rooted ecological concern of the time while resisting the lure of the pastoral. Instead, Molly Gloss's *The Dazzle of Day* tempers a pastoral setting in the way the novel "imagine[s] an alternative technological utopia" (Mohr 25) with significant dystopian elements. Written in a dense, literary style, Gloss's novel has not received as much attention as those employing a more general voice in the genre. This is perhaps because Gloss is better known as a historical fiction writer,⁴¹ specifically for her book *The Jump-Off Creek* (2005), an award-winning novel about a female homesteader in late 19th century Oregon. The most prominent similarity between *The Jump-Off Creek* and *The Dazzle of Day* is that they are both stories about not only venturing into the unknown, but also finding the internal strength to persevere in this

41 Despite Gloss's renown for writing historical fiction, she won a James Tiptree, Jr. Award for her novel *Wild Life* (2000). She is also a Hugo and Nebula Award finalist for her science fiction short story "The Lambing Season" (2002).

unknown; in other words, both narratives are American frontier stories. Leo Marx connects the frontier narrative to the idea of the garden which is itself a master narrative presiding over American (and Canadian) conceptions of their place within the environment; the frontier is a kind of garden outside the garden, a “constantly growing agricultural society ... that defined the promise of American life ... [and] embraced a cluster of metaphors expressing fecundity, growth, increase, and blissful labor in the earth” (Marx 142). The frontier, then, is exciting and inspiring in Western narratives not only in its immediate unknowability, but also in its potential for domestication. American and Canadian frontier-people saw the land they perceived as wild and uninhabited as ultimately coming under their control—ultimately serving them and their colonial, expansionist culture.⁴² But the frontier is more like the myth of the garden in its potential; the frontier narrative also hearkens to the garden in its impermanence. Drawing from the work of Frederick Jackson Turner, William Cronon argues that “built into the frontier myth from its very beginning was the notion that this crucible of American identity was temporary and would pass away. Those who have celebrated the frontier have almost always looked backward as they did so, mourning an older, simpler, truer world that is about to disappear, forever” (Cronon 76). The appeal of space as the “final frontier” both in literature, film, and other media, then, is unsurprising. The vast expanses of space present an ultimately interminable, unconquerable frontier—a space of endless potential

42 Chapters Two and Three will acknowledge more fully the problematic nature of this cultural assumption. The West has by now at least intellectually accepted that the land which came under Western expansion was never uninhabited, but the propaganda created as early as Elizabethan times arguing that occupation of the Americas could bring about a New Golden age has, unfortunately, not quite dried up (Marx 38).

gardens in which the expansionist identities of Western nations might express themselves forever.

Long before the colonization of space became a literally possible feat, the cosmos was a space in which science fiction writers imagined colonizations analogous to that happening on Earth. Carl Abbott observes that frontier stories are common in science fiction; the science fiction western has been approached from many different angles: most notably the male colonial explorer-cum-sheriff interacting with the “natives,” and its domestic counterpart, the homesteading settler tale.⁴³ Both versions, Abbott argues, place “emphasis on rugged individualism, [and] seem to stand in clear contrast to large-scale terraforming novels that retell the ‘modern’ story of big science and state action” (Abbott 242). Much like the traditional western, the science fiction western approaches the problem of the frontier from the individual’s perspective, exploring themes such as perseverance in the face of nearly insurmountable obstacles and persistent challenges, and the loneliness of the unsettled landscape.⁴⁴ While Gloss’s *The Dazzle of Day* addresses some of these same themes, it is remarkably different in its rejection of the individualist narrative. Abbott comments on *Dazzle*’s focus on social cohesion, stating that “Gloss subverts the most common version of [the generation ship] setting by showing a society

43 Abbott’s focus on the ways in which science fiction has approached the “founding of America” story necessarily requires an acknowledgement of the stories that this trope neglects. Abbott suggests that while many early science fiction stories addressing these themes approached the frontier from the perspective of the colonial white male, more recent efforts “have slowly been accepting a history that is more complex than a simple epic of ‘winning the West’ through ‘undaunted courage.’ A growing body of science fiction has interrogated and complicated this popular history” (Abbott 244). This particular trope has certainly been broadened by the increasing acceptance of more diverse voices within the genre.

44 See my forthcoming essay “‘If He can Break It In, She Can Break It Out:’ The Public Impact of Domestic Machines in Elizabeth Bear’s *Karen Memory*.” in *Women’s Space: Essays on Female Characters in the Twenty-first Century Science Fiction Western* for further links between science fiction, westerns, and feminist critique of the genre.

that has grown stronger and more cohesive over the generations rather than falling into anarchy, thus entering a plea for the power of social connections in a strongly individualistic genre” (Abbott 259). While it is correct to isolate *The Dazzle of Day’s* focus on the ways in which the inhabitants of the Dusty Miller generation ship solve their problems collectively rather than “going it alone,” it is simplistic to suggest that the generations away from Earth have resulted in an interstellar society that is even approaching uniform or cohesive. Instead, I argue that the novel underscores the importance of the land—and the nostalgic connections to the land which Western culture reiterates from its creation mythology depicting the loss of the human/nonhuman connection—in maintaining social cohesion; in other words, as memory becomes more tenuous, and as the Earth-originated environmental systems aboard the Dusty Miller degrade, so too do the social systems. While the inhabitants of the Dusty Miller do take some of Earth with them in establishing complex ecologies on their ship, they remain a population in exile, outside of the garden of their evolutionary past but still trying to remake the garden through a technological manipulation of the ship’s isolated ecology. While exile will be discussed at length in the next chapter, *The Dazzle of Day* likewise depicts characters alienated from both Earth itself and the Earth-like environment they create. Gloss’s text, however, remains oriented to the garden as the characters finally make the leap to a new home—a new potential garden—but with exile as a shaping and guiding experience which enables them to maintain a perspective that is oriented to the familiar as well as the new and strange. In order to achieve this perspective—to cultivate a culture with one foot inside the garden and one foot out of it—the inhabitants of the

Dusty Miller must endure and survive transformational pain. The effects of this exile are stark; both the ship and the people living on it are deteriorating physically. The crew, overcome by an affective sickness they call *šimanas*, disintegrate emotionally. The struggles exhibited by those who are trying to hold relationships together (emphasized by the Quaker religion practised universally, but to varying degrees, by the *Dusty Miller*'s inhabitants) demonstrate that even in a society that is built upon an ethic of community, one's environment affects human relationships in startling ways. The degeneration aboard the *Dusty Miller* points to a need for rootedness, for inhabitants to have physical contact with the soil and to have that soil connected to something, whether that be an actual material planet or the mythology of place afforded one through cultural and ancestral memory. Sexual desire aboard the generation ship, as the preliminary movement in a ritual of connection and continuity, decays along with the technology, environment, and the residing human bodies. In *The Dazzle of Day*, relationships between the ship's inhabitants demonstrate the way in which the reproductive drive is connected to past and future—to the mythology of survival and the impulse to survive through the creation of future generations. The dysfunction of sexual relations in Gloss's novel situated within the scientifically mediated generation ship environment illustrates the entangled nature of environment, desire, hope, and despair and the difficulty of mediating reality with a green utopian vision. While Tiptree's novella approaches these ideas with a focus on the imbalance of power relations and the effects of this imbalance, Gloss's novel addresses relational imbalances while maintaining a critical lens on the mythological garden itself and, thus, positions her characters to navigate lives lived simultaneously inside and

outside a many-tiered enclosure. In this way, Gloss interrogates the effects of the long-term and largely unconscious idealization of the garden space—a product of Western culture’s popular readings of the myth—while also recognizing the myth’s value.

The imperative of the story—finding a new world to inhabit after Earth has been rendered uninhabitable—is underscored by the narrative frame, in which characters experience different types of degradation. Gloss brackets her exploratory narrative with two scenes that are temporally and spatially removed from the main narrative arc, thereby controlling the affective reception of the central story. This degradation hangs like a persistent question mark as the Dusty Miller orbits a new planet at the end of a generations-long journey. Addressing the Earth’s condition, the first chapter divulges that both disease and violence are rampant, that inhabitants of middle America frequently experience “murder and rape on the roads [and] death by plague or by cancer, which seem in these days to be distilled from the very air and water” (Gloss 12). This passage depicts an Earth in crisis, an environment whose ecological collapse has impacted the collective physical and emotional health of communities so that they proceed with the project of moving off-planet. The framing scenes at the beginning and end of *The Dazzle of Day* position the interstellar narrative as one fundamentally about humankind’s connection to the land and how when one becomes disconnected, such alienations increase exponentially. The tenacity of the connection to the land is expressed through the impossibility of severing ties to Earth without consequences, even at an interstellar distance. This position—that of acknowledging an intimate relationship between humans and the environment that nurtured them—is not surprising given Gloss’s works exploring

historical frontier themes in the American West. As Dolores, the proto-protagonist ancestor whose perspective shapes the opening chapter, ponders the journey she is about to embark upon, she reflects on her family's deep historical and physical connection with the land she is leaving, and relates this connection to the experience of those displaced from their homes. On the eve of her departure, Dolores thinks to herself,

Quaker people have endured on this old estancia on the Pacific stop of middle America for 240 years, steadfastly practising love and faith in the midst of chaos and wars. My parents are buried in this soil, my sister, my sister's daughter, I always had thought I would one day be buried beside them. Who would have thought it would come to this—sitting among the boxes of my possessions waiting to be taken up from this house, the house in which I have lived the whole of my life until now? (Gloss 11).

Dolores notes how connection to place occurs over time, how the experiences that accrue within a local environment are passed down through families, informing the connections felt by those that now live there. These connections are given material form in the bodies within the soil that eventually become that soil. The land that makes up the estancia, then, is partially made up of the bodies of ancestors, and the stories of their experiences shape the emotional lives of the living. Given this perspective on place, it is no wonder that Dolores (and, later, others who struggle with leaving the Dusty Miller generation ship in which their ancestors are buried) feels apprehension at the thought of leaving the land which has created her. This land is no garden, but the thought of leaving a familiar place to which one has ties still invokes feelings associated with the experience of exile. Dolores recognizes the ways in which removing the physical structures of home on a beloved landscape contributes to a destabilization of emotional structures. Referring to the "black discouragement and suicide" among America's first pilgrims, she wonders

about the way interactions with the land one calls home helps to quell despair. She says, “there still are mornings in the Fourth Month rains when I get a yearning to tramp out to the horizon, a wanderlust so palpable it makes my breast ache. Where, on the *Dusty Miller*, would I tramp to?” (Gloss 11). Setting the tone for the rest of the novel, Dolores recognizes the ways in which emotional structures are upheld by communities with ties to a specific place. In this way, Gloss recognizes the paradox of Eden: though the garden—the land with which one is most familiar and which offers a kind of natal comfort—offers security, growth occurs only through the exilic encounter with the other. As argued by Ursula K. Heise, ties to the local environment are a “visionary dead end” without some understanding of how “both natural and cultural places and processes are connected and shape each other around the world, and how human impact affects and changes this connectedness” (21). This is perhaps the most pressing problem about the *Dusty Miller*; though the ship is hurtling through the expanse of space, the ship’s ecosystem constrains and stunts both human physicality and understanding. The result is physical deformity, suicide, and a reduced vision that compromises the ship’s inhabitants’ decision-making processes. While suicide is an individual act, the inclusion of the phrase “black discouragement” in the opening chapter addresses a contagious pessimism among diasporic communities, and the way in which interactions between people can negatively influence the individual’s emotional health, particularly those experiencing—as Edward Said names it—the “unhealable rift forced between a human being and a native place” (*Reflections* ch. 17). Dolores indicates that an antidote to this melancholia could be found in the land, in the physical experience of “[tramping] out to the horizon” and indulging

humankind's exploratory impulse which in this case is exploration with purpose—and hope—rather than a reflexive response to displacement. “Tramp[ing] out on the horizon” while still on Earth necessarily involves encounters with the other; the Earth's ecosystem, even in Gloss's future world, is not under human control. Aboard the *Dusty Miller*, alternately, Dolores imagines she will be constrained not only spatially but also by the precise level of human control over nonhuman life necessary to maintain the generation ship environment. As escape from the human is, for Dolores, a strategy through which she manages her human feelings, Dolores' struggle with this liminal moment positions the generation ship as an environment in which these connective coping strategies may not be possible—and it frightens her. This fear of severance, the desire to maintain and nurture a connection to place speaks to the condition of the inhabitants of the *Dusty Miller* as the second chapter introduces the interstellar portion of the narrative.

Abbott asserts that Gloss's text differs from other science fiction homesteading narratives in that it is community rather than individualism that eventually successfully resettles a migrant society. *The Dazzle of Day*, however, portrays this community as so fraught with tension and signs of degeneration as to cast doubt on Abbott's statement. Potent alienation from both a functioning ecosystem and a driving utopian vision shrouds the efforts that characters make toward community, as well as their gestures of intimacy with each other. These gestures are warped by the pervasive estrangement that permeates all social groups aboard the *Dusty Miller*. Emphasizing the effects that exile has on human desire, Gloss's *Dazzle* demonstrates that emotional structures thrive when in relationship with the physical and spiritual structures with which they emerged. Removed

from the materiality of their histories, the inhabitants of the *Dusty Miller* drift into a psychological exile to match their physical states, a state in which their most basic impulses—namely, the desire for survival and the related social desire for connection—become corrupt. Gloss’s generational narrative reflects the ways in which the physical effects of life in exile damage relationships. Through the perspective of Juko Ohaši, Gloss reveals the web of relationships aboard the *Dusty Miller* and the degenerations that break these relationships or stretch them thin. For example, Juko is divorced and remarried, the failure of her first marriage attributed to the death of the child she had with her first husband, Humberto. Of Juko’s remembrance of this precise sorrow, Gloss writes, “people had blamed that divorce on Vilef’s unhappy birth, but she and Humberto, both of them, always had understood: It was Vilef’s death, not his birth, that was to blame. Humberto never had been able to forgive her for receiving her son’s death as a gift, and she unable to forgive him for his unequivocal, stubborn devotion to grief” (Gloss 39). While the dissolution of a marriage due to the death of a child is not uncommon, Gloss reveals the deteriorating materiality of the ship and its inhabitants through this relationship. As Juko goes about her business of checking the weather sails, she observes the general mood of the crew and thinks to herself, “it is the *šimanas* ... All of us are gone a little mad these days” (31). The pervasiveness of melancholy that manifests in widespread suicide and suicide attempts takes on an atmospheric presence, as if depression is a climactic phenomenon to which anyone could succumb at any time, just as anyone might suddenly be caught in a rain shower. Juko’s acknowledgement of the fragile psychological state of many aboard the *Dusty Miller* provides context for the understanding of the dissolution of

her marriage; Vilef's birth is "unhappy" and he dies at a young age because of physical birth defects. Just as the effects of the emotional *šimanas* are widespread, so too are physical deformities. Juko's divorce from Humberto, then, is triggered by a failure in reproduction due to the ship's degrading environment, and the emotional effects of this degradation. While Juko feels that Vilef's death releases her from the difficult duty of mothering a severely disabled child, Humberto's grief turns him against her. In this way, failures of interrelationality reach up from the insufficient soil of the *Dusty Miller*, affecting every aspect of life for those who live apart from the Earth.

Gloss's recognition of the paradoxes of Eden extend to her depiction of the *Dusty Miller* and life aboard the ship. The generation starship is simultaneously the garden and the cursed exilic landscape, both familiar and unknown. Though the ship's environment does provide protection against the absolute exile of space, it remains a cursed land in that the inhabitants of the ship must fight to maintain the fertility of the soil as well as the health of the air and water—and the inhabitants of the ship are losing that fight. The degeneration of life aboard the *Dusty Miller*, and its effects on the characters' ability to both feel desire and achieve the connections compelled by that desire, is also reflected in the narrative's pacing. The plot of *The Dazzle of Day*, like the movement of the *Dusty Miller*, is a subtle drift through space and time, reflecting the dissipation of untethered affect, unfocused desires. Attebery notes the purposeful way in which Gloss uses pace to elucidate the culture of the society aboard the *Dusty Miller*. He writes, "the voyagers on her generation starship, the *Dusty Miller*, are Quakers. Their faith does not involve mass movements or transcendent visions, but individual meditation and lengthy public

discussions leading, ideally, to consensus.⁴⁵ Gloss deliberately underplays the adventurous side of the scenario” (Attebery 18). As such, when affect achieves its cumulative potency, the encompassing—and previously subdued—events are emphasized. In *The Dazzle of Day*, there are two events that achieve prominence through their violence and the emotions they evoke. Like Eve’s eating of the apple, both of these scenes mark catastrophic shifts which prompt reevaluation and the emergence of new perspectives—and through those perspectives, new worlds. When the crew is undecided as to whether they should move to the new inhabitable planet to which they have been travelling for generations, and a team is sent down to determine the planet’s suitability, there is much anxiety and excitement not only about the possibility of achieving the goal of the mission, but also about the crew’s safety in an unknown environment. Gloss’s focus on strong family relationships makes the anxiety of this mission especially powerful as the reader wonders how a single death might reverberate through the ship’s social web. Having sent the scout ship Ruby down to the frozen planet the population of the Dusty Miller may

45 Technically, it is not true of Quakers that “their faith does not involve transcendent visions” (Attebery 18), even though the modern, Western manifestation of The Religious Society of Friends may appear to lack the revelatory flair of some of the more flamboyant religions and certainly does resist “mass movements” through its slow-moving discernment processes. Despite the fact that many modern Quakers understand their faith in a secular rather than theological way and do indeed practice “meditation” rather than the revelatory waiting in silence propounded by the religion’s founder George Fox in the 17th century, we cannot entirely assume that Gloss’s Quakers are a part of this almost exclusively Western group. Due to their origins in middle America, the inhabitants of the Dusty Miller may indeed be composed of at least partially the more evangelical branch of the Society which is mostly Spanish-speaking, and would, therefore, very much believe in the kind of transcendence that occurred in the so-called “covered meeting” (that is, a group of Quakers connected through the divine in ultimate community) in which Humberto gave his ministry translated by his son. While *The Dazzle of Day* is replete with examples of Quaker business, which may seem like nothing more than consensus-making, it is important (and, indeed, integral to the understanding of the final meeting in which Humberto speaks) that even in a Quaker business meeting, Quakers sit not in “meditation” but in quiet waiting for the divine word. Traditionally, when a Quaker stands and speaks to the meeting, he or she believes it is God’s word that is uttered—or at least as close as a human can come to speaking it. Gloss’s depiction of failed meetings throughout the novel is a depiction of failed connection to the divine.

soon inhabit, Juko—hearing that the crew of the Ruby has experienced losses on the planet’s surface—waits suspended in apprehension over her husband’s fate. In the return of Juko’s husband Bjoro, Gloss draws a distinction between physical and emotional survival and how these are tied to the land and its history whether that history is tied to Earth or a new planet. Unlike the two crew members who do not survive the perils of the ice planet, Juko’s husband Bjoro returns physically intact, but the emotional effects of contact with the new world surface in their sexual union. When husband and wife retire to their bed the first night after his return, Bjoro embodies the violence and instability he experienced on the planet, exhibiting a destructive rage that manifests in a violent act of sodomy. The episode is affecting both in Juko’s horror and dismay that her husband would treat her as nothing more than “a hole to stick his penis into” (167), and in Bjoro’s terrible and immediate regret. After he pulls away from Juko, he responds to the vocalizations of Juko’s misery with rationalizations. He tells himself that the sounds of Juko’s pain are forgiving, and that despite the fact that he “forgot which wife [he] was with,” Juko takes “some of the fault onto herself” (166-7). While some of Bjoro’s confusion could be attributed to the immediate, intense regret one experiences having done something that one knows is terrible and life-changing—and the mental gymnastics that one can perform in order not only to understand one’s actions, but also to understand them in a way that makes them tolerable—it is relevant that Bjoro attempts to reconcile himself to his own actions by placing them within the context of a different family, recalling that of his previous wife “Hlavka, with whom he used to have anal sex” (166). Bjoro’s excuses, of course, do not temper what he has done to Juko, and he both knows

this and clings to anything that will take the pressure from him—the pressure which accumulated when he was exploring the surface of the frozen planet below. Indeed, Bjoro’s affective disorientation—the state he sought to remedy through a seeking of intimacy so violent and desperate that he wounds the woman who would have otherwise responded with loving connection—mirrors the landscape from which he returned. Bjoro’s failed attempt to find a paradise on the ice planet further entrenches him in the unsustainable and unsustaining ecosystem of the Dusty Miller. Unlike in Tiptree’s *Momentary Taste of Being*, wherein violence either further entrenches Western systems of power or is enacted to destroy such systems, Bjoro’s violence represents a thwarted edenic return. This violence in Gloss’s text indicates the depth to which the inhabitants of the Dusty Miller remain fixed in an Eden/exile dichotomy, unwilling or unable to think or act outside of this structure.

When Bjoro’s violence toward Juko is not enough to quell his fear of exile, he turns the violence against his own body. Bjoro—seeking a familiar creative space in response to the desolation inside him (a space in which he finds the heat and violence he could not find with his wife)—retreats to the small chambers connecting the glass kiln, paper mill and foundry. The suggestions of the power of environment over human physicality and psychology continue throughout these scenes: Bjoro is alarmed by the new planet’s potential for cold, impersonal destruction, its lack of human history, and the absence of narratives of human continuity embedded in the landscape. Arriving home, this desolation settles inside him, and instead of finding warmth, love, and community in a creative act with Juko, he forces that desolation on her. In response, and in contrast to the cold, barren

landscape he'd experienced on planet, Bjoro burns both his body and psyche inside the chambers of the foundry in an attempt to reenter a creative space (Gloss 171). Despite the heat, Bjoro's mind remains in the cold environment that had so affected him as he thinks about the body of his friend the reconnaissance team had left behind to be buried under the planet's driving snow. With his own body hot inside the foundry chamber, Bjoro thinks about how "a body might lie more or less intact for months, or a year" and how "he had wanted to set fire to the body there on the ridge, in the snow" (172-3). Inside the burning heat of the kiln, Bjoro relives the emotional desolation that penetrates not only his relationship with Juko, but his history of relationship. In the cold of his mind and heat of his body, Bjoro's body becomes intertwined with Peder's and that lost crew member's fate on the surface of the ice planet. Bjoro's rage is an expression of his missing agency, as well as humanity's vulnerability in this new place that lacks the intertwined history that exists between Earth and humanity. While he had little choice as to how to mark Peder's death, Bjoro's renewed agency aboard the *Dusty Miller* overcompensates for his previous vulnerability. He is filled not only with rage, but a desire to counteract death with a frustrated sexuality. The failure of desire and sex to bridge the pervasive gap in sustaining structures in the *Dusty Miller*'s ecology suggests a need for intervention. Such an intervention would arrest an increasing number of positive feedbacks in cultural and environmental deterioration in an exile that is suspended between ecological failures aboard the generation ship and danger on the surface of the new planet. So long aboard their generation ship, the crew of the *Dusty Miller* needs a way to revitalize their utopian vision. In both Gloss's and Tiptree's narratives, then, the stagnation of entrenched

structures requires disruption—by deliberate transgression in Tiptree’s novella, and by interpersonal crisis and the necessary adjustments to crisis in Gloss’s novel. Disruption, as in the eating of the fruit and the resultant awareness exhibited by Adam and Eve in the garden, in this way forces the change of perspective needed to create new worlds.

In *The Dazzle of Day*, the outward movement of desire—the desire for connection to both land and society that is an integral component to human survival—reaches its apex during the final meeting concerning the question of migration from the Dusty Miller. The catalyst for the novel’s second catastrophic change occurs before Bjoro’s return, but the effects of this violence are drawn out through the last half of the novel, an outwardly physical intervention in an otherwise introspective novel. Just as Bjoro’s violence against Yuko is rooted in his deep fear of the new planet’s forbidding landscape, and fear of the loss of power inherent in further detachment from his familiar but deteriorating environment, so *The Dazzle of Day*’s second violent act is connected to the barrenness and decay of the Dusty Miller environment and its inhabitants. Yuko’s first husband, Humberto, while walking into a corn field that is the place where people go to be alone with their lovers, remembers a sexual encounter he had with a woman named Berta. He finds himself aroused—an unusual state for him at this late stage of his life. But in this state of arousal he drops down among the corn stalks, observing detachedly as his body succumbs to the effects of a massive stroke. As his brain dies, Humberto hallucinates a meeting with his dead son, Vilef, imagining a conversation that never could have occurred in the infant’s short life, but is connected to the potency of Humberto’s erotic remembrances and the impotence implied not only in the death of a child but also in

Humberto's inability to pull himself up from his state of grief. When Vilef appears to him, the child is four years old, his "shortened arms ... single-digitated, atrophied, his body a kind of writhing divided limb without hips or buttocks, the thin legs flaccid and unjointed" (Gloss 151-2). Humberto's vision transcends not only life and death, but in imagining Vilef akin to the snake Humberto had seen before his stroke, the old man's vision transcends human and nonhuman. Vilef's alarming appearance is softened and familiarized—a literal "domestication of the amazing" (Suvin, "Estrangement" 24) as the impossible becomes an event of familial bonding through the father and son's engagement in a categorization of birds in the cornfield. When Humberto tells Vilef that he has been searching for him—an expression of his interminable grief—and the child asks him where he looked,

Humberto [feels] himself caught in a mindless turbulence, a flood of echo, chord, vibration. Something latent and formless, long preparing, had arrived. "Where should I have looked?" he answered ... Humberto strained to see his son's face; from the lower edge of an eye he watched the tip of a tongue searching the corner of a mouth, not able to distinguish whether it was his own tongue, his own mouth, or Vilef's ... He gave up straining to see his son's face; he looked up through the halo of light into the faraway framework of the ceiling, but then shut his eye, and through the transparent membrane saw the paths of blood in a carp's eye, in a dragonfly's wing, in the body of a tick (Gloss 154).

Humberto's brain-death hallucination refocuses him, enabling him through reunion with his son to give up his grief, to give up his own subjectivity as his consciousness flies to the ceiling of the torus, and then back to earth, to merge with the minuscule bodies of lower-order animals, bodies which Humberto's human consciousness can understand only as he loses language, that element of existence that places humans within a higher order of creatures. This shift of consciousness—a humbling in which Humberto's human mind

accesses perspectives previously inaccessible—enables Humberto to access the truths of land, belonging, and exile, from which the Dusty Miller’s other inhabitants have been blocked in a recursive struggle of isolation in a deteriorating environment. For Humberto that truth lies in the way he is liberated in this moment from the structure of his grief and fear and is finally able to access relationship through giving it up.

After shifting consciousness away from his human body into the bodies of the various “alien” lifeforms that exist alongside humanity, Humberto is found and taken into his son Ćejo’s home. There he is nursed—his family members feeding and toileting him and including him in conversations and meetings even though he can no longer speak. Humberto’s deterioration in the corn field, occurring in a place of both nutritional and sexual sustenance for the community, opens the door for the intervention needed to overcome the effects of decline in the organizational structures of the society. Throughout *The Dazzle of Day*, the insurmountable obstacle is the community’s inability to answer the question of their existence in that place—whether they should stay on the Dusty Miller and live out their lives there, or whether they should take a chance on a new planet. Gloss, having opened the novel with Dolores and her poignant attachment to the Quaker colony in middle America, acknowledging the importance of her ancestor’s bodies buried within the land from which she took sustenance, emphasizes throughout the difficulty of these migrational and psychological shifts—that in succumbing to the effects of exile and diaspora, the impulse, as Said argues, is to cling all the more to those structures that remain. For the Quaker colony—a society built upon a religion that eschews formal doctrine—those structures are few and far between, but certainly exist in Quaker business

practice which, even while stressing the importance of an unstructured silence from which divine revelation may emerge, can become stuck in its adherence to that openness, especially in a context like the one that Gloss develops in which the entire community seems hopelessly unable to move toward a definitive answer. Thus, it is in business meeting, where the Quakers aboard the *Dusty Miller* hash out the minute details of their lives aboard the ship and the possibilities off of it, where a severance from these structures becomes imperative. While Humberto's health is in line with the overall decline of life on the generation ship, it is Humberto's loss of language that provides a wildcard element in the business meeting focused on whether they should attempt life on the surface of the frozen planet—whether they should initiate further exile in order to find the place they might eventually call home. Humberto's refusal to remain silent in the meeting despite his inability to articulate words his community can understand, his strong desire to remain a relevant member of that community, inspires others to move past their misgivings surrounding the many questions posed by the icy surface of the planet below. In what would be considered a divine revelation in many Quaker communities, Humberto's presence at the meeting meant to answer this question of migration opens the door that the community must pass through in order to answer this question and return to a path of continuity rather than slow demise. When Humberto raises his voice in unintelligible syllables at the meeting, his son Êejo miraculously understands. Mirroring the effect of the stroke on Humberto's consciousness—the hyper-awareness shifting into consciousnesses increasingly alien—Êejo perceives his own consciousness shifting into the unfamiliar consciousness of his incapacitated father: “When [Humberto's whisper]

came out [it] was meaningless and unknowable, but the feeling in it overleaped consciousness, passed into Êejo’s brain as a vivid, feverish intuition” (Gloss 214). Êejo follows this intuition to find the words that his father is attempting to express, hearing first the basic phrase, “*What is a human being for?*” (Gloss 214, emphasis in original). Gloss demonstrates that it is not only Êejo who finds something meaningful in Humberto’s impenetrable speech, that others in the meeting respond to the ensuing silence by closing their eyes, while “Heza ... [fixes] her look somewhere indefinite, somewhere in the center of the stillness” (214). In the Quaker way, the meeting participants wait for the meaning to become clear, sensing that the elusive revelation stands on the cusp of clarity. The words come to Êejo first, blossoming inside him in both logic and feeling:

Are we thinking we’ve created something? ... Are we thinking, because we’ve put ourselves and some other creatures inside a container, that this container we’ve made is Eden? ... What is this torus except a smaller circle within a larger one? Are we thinking we can go on living forever inside the little circle of each other’s arms, without returning? Without joining ourselves to the cosmos? Without letting our arms open to touch the arms of the rest of Creation? What is this torus except a solitude? There isn’t any meaning in anything except in its relations with other things—what is the anther of a flower except in its relations with the bee, eh? And what is the meaning of people who have uprooted themselves from ancient soil and are trying to go on living in a container of air and water, separate from the rest of the Creation? What is that meaning except a skeleton of bones from which the soul has escaped? (214, emphasis in original).

Humberto’s ministry points to the need to abandon not only the enclosed garden of the Dusty Miller but also the idea of a technologically-created Eden. Further, Humberto—from his position both inside and outside the community—acknowledges the limits of the walled garden, suggesting that while the confines of the Dusty Miller have, to this point,

kept the community safe, isolation has stifled the growth that is only possible in exile. Here, Gloss indicates that it is only in a position outside of the “garden” of security and comfort that one has access to creation and its generative forces. In its acknowledgement of the ways in which the inhabitants of the generation ship have been seeking a recognizable and yet mythological belonging, Humberto’s speech opens possibilities that have previously brought fear and resignation. As Humberto’s revelation makes its way into the minds of all present at the meeting, others get up and speak. Unlike in previous meetings, however, “no one brought up drainage fields or tillage” (Gloss 217); the ministry remains philosophical rather than becoming bogged down in the unknowable details of life in a new place—rather than focusing on building walls of knowledge and contingency plans around their new home, the inhabitants of the generation ship finally come to recognize the generative value of unknowability. Indeed, as others stand and speak, questions and answers centre on the idea “that the marginality of the [frozen planet] might be a saving grace” (Gloss 217), that they might, through struggle, come to feel more like they had earned a place within that landscape, escaping the pitfalls which overconfidence gleans from their current surroundings. Humberto’s access to and Cêjo’s expression of what many Quakers would call divine inspiration removes the conversation of migrating to another planet from the human body that—according to myth—was created from the dust of the Earth and is therefore rooted to that planet. The ensuing revelation thus supersedes the desire housed in those human bodies disconnected from both the history of Earth and themselves. That this Quaker leading came, ultimately, from a place rooted in the body and emerged through desire—just as in Tiptree’s text Lory’s

transgression and disruption of anthropocentric society is rooted in her bodily experience as an abused woman and her desire for a different experience—lends its conclusion legitimacy. This legitimacy springs from not only the ancestors buried in the soil of the Dusty Miller, but also from the memory of those that remained on Earth. The conclusion reached at the end of that defining business meeting is, in fact, the same one reached by the ancestors from the estancia on the Pacific stop of middle America: to make a leap of faith, to leave the garden that no longer serves the community, to expand the collective vision. Through acknowledgement of these timeless connections, and of the individual's ultimate disconnect, the inhabitants of the Dusty Miller embrace exile in order to first weather it and then make of it the fertile ground necessary to grow a new world.

Though the inhabitants of the Dusty Miller ultimately reject the Eden of their generation ship to face the exile of the ice planet, unlike in Tiptree's text this is not an indiscriminate disavowal of their society's foundations. Despite this rejection, the Dusty Miller's Quakers remain rooted—through bodily experience and the memories and desires of such—to their past and future. It is through the physical presence of a deceased ancestor that Gloss links this new world first to the Dusty Miller and then to Earth, creating a rhizomatic connection between worlds which suggests that the green utopian dream of a better life on the new planet is anchored not only to futurity but also history. Through these connections the novel achieves the kind of consummation that has been thwarted until this ending. In the final chapter, the unknown narrator—a descendant of the inhabitants of the Dusty Miller—reflects as Dolores did at the beginning of the novel, on the ritual of burial and its meaning for the living. Gloss writes,

Something more than a hundred years ago, people had buried an old woman in the ground east of my parents' domaro, and at Having Wind they were always telling this woman's story—why she wasn't burnt, how she had wanted to lie down in the earth after all those years apart from it. No one knew where this grave was—in my childhood, the people who used to know that were already corpses, their names given to sildo stones, their souls living in the spaces that connect one blade of grass, one crumb of sand, to the next (253).

The specific placement of this culturally significant burial site has been forgotten, but as the narrator stands in a field watching the volatile clouds move across the sky, the light hits the landscape at just the right angle and the grave's impression in the earth is revealed. In this way, access to the ancestral history has become intertwined with both the new landscape and the new climate. The novel's finale presents cohesion—that which previously had been striven towards, grappled with, fumbled, and never achieved by Juko, Bjoro, Humberto, and others living in the corrupted environment of the Dusty Miller. On the frozen planet, struggle becomes a part of the experience of their new home and the experience of humanity in that place, effecting a transition from the struggle aboard the Dusty Miller which had been adverse enough to break their old social structures. In this scene, the narrator uses the planet's weather—threatening and always rapidly changing—to connect to a tangible expression of her human past on Earth. But like the weather, these connections can be fleeting, and as the cloud rolls over her, the narrator at first feels the desire to connect leave her: “But the urgency had gone out of the air, out of me, like a breath, and when I started down again toward the lighted fenestroj of the houses, I thought, That pioneer woman is still there under the grass, alive in the body of the world” (Gloss 254). The final sentence in *The Dazzle of Day* emphasizes the human need to experience environment, to have relationship with environment as one does with

the people in one's community. While the *Dusty Miller* provided a sustaining environment for generations, what was missing was that unfamiliarity—an exilic or unknown element—that the proto-protagonist Dolores frets over when she wonders how she will indulge her wanderlust in the confined space of a generation ship (Gloss 11). In the long exile aboard the *Dusty Miller*, the unique combination of comfort and insecurity bred stagnation. Perhaps the inhabitants of this ship had become too accustomed to their position despite its removal from Earth. Perhaps the control they exacted over that landscape had produced an inescapable longing for the question-marks of their former home and its familiar instabilities. The answer to the psychological and physiological condition of the people aboard the *Dusty Miller*—that condition expressed in sexual frustration, rage, and longing—is connected to desire; that in such a controlled environment, long removed from the stimulus of exploration, desire had, in fact, turned against itself in expressions of frustration and fear. In this way, the ice planet reinjects the missing stimulus—not stability and comfort, but instability, chance, the possibility that exile affords, and thus giving the neurological rewards which human beings were created to receive and providing the goad to escape the boundaries of too-familiar structures. *The Dazzle of Day* is a complex text, however, in that it does seem to be suggesting a human need for exploration—a concept Gloss has examined both through science fiction and her frontier Westerns. But Gloss also suggests that intimacy is an important element in this seeking process. That the final sentence in the novel creates a new living body of a harsh world from the familiar and yet unknown body of the pioneer woman implicates the

desire drive—that which seeks and embraces the unknown—in the process of finding and creating a new home and new kinds of belonging.

CONCLUSION

In her book *Artificial Paradise*, Sharona Ben-Tov argues that science fiction is a part of the poetics of nature and technology illustrated by Leo Marx's *Machine in the Garden*, a poetics which orients the American identity to the environment and that which comes from it—both philosophically and materially (Ben-Tov 9). But science fiction does more than reproduce the garden space; it also challenges its cultural reproductions. This chapter has demonstrated that such cultural reproductions of Eden or paradise simplify what interactions and conflicts are present in the text. The garden is not only a place of “earthly delight”; it is also a place of discomfort and development—or at least a place in which the discomforts and developments of the Western human experience began. James Tiptree Jr.'s *A Momentary Taste of Being* and Molly Gloss's *The Dazzle of Day* both acknowledge the garden space as one that is part of a comfortable but recursive imaginary. Characters in both narratives cannot help but be drawn to a space—and the idea of a space associated with the wider environment of the lost Earth itself—which offers ancestral memories of security and belonging. In both texts, however, the desire to reclaim the garden space stifles growth outside that space. This outside environment, the space of exile outside the garden, is the one that all humans occupy. Lory's traumatic experiences as a female crew member aboard the Centaur and Humberto's revelation after his stroke in the corn field aboard the Dusty Miller demonstrate that while the recursive desire to return to a state of safety or innocence is a difficult cycle to break, the struggle

that comes with adaptation to change can rehabilitate a stalled utopian impulse. In both texts, the loss of the material Earth triggers idealization that estranges collective social dreaming, but the eventual acceptance of change and struggle reopens the desire that creates relationship with new ecologies.

Outer space plays an integral part in the process of reactivating the green utopian dream in that it opens individuals and societies to the unknown, and demands adaptation and cooperation. In planning for her *Parables* series, Octavia Butler knew that even though Lauren Olamina and her Earthseed adherents started their religion on an environmentally damaged and socially compromised Earth, they would need to take their group to the stars in order to survive. Butler recognized the opposing effects that comfort and familiarity and change and adversity would have on her group. On this particular aspect of Butler's vision, Gerry Canavan writes,

Butler realized that living in outer space would be so difficult and so miserable that it would require a new idea of human solidarity: people would have to work together to an extent that actual human history (and, perhaps, actually existing human biology) had never before allowed. What the dream of the outer space frontier offered was a chance not to abolish human nature but perhaps to temporarily suspend it; the extrasolar colonies are the chance to start over in circumstances whose radical hardship would offer a chance to build new practices of solidarity and collective life rather than indulge the selfish impulses, the bad habits of capitalism, and the bad instructions our DNA have ingrained in us (Canavan, *Octavia* 126-7).

It is this “radical hardship” that occurs outside the protected garden space that Butler envisioned which makes *Parable of the Sower* so relevant to the current state of Earth's ecologies and humanity's increasing inability to live easily within them. That hardship should instigate needed change is also recognized by Tiptree and Gloss. All three authors depict the hardship that would transform the human race by first deconstructing the

safeguards of civilization in ways that are strikingly similar to the way that climate change is affecting widespread ecological and social systems now. Garforth argues that “contemporary ecological science fiction” of which the texts selected for this chapter are peripherally a part “presents darker futures [but also] the possibility of green hope here too – in mourning the loss of nature; in the celebration of the transformative possibilities of hybrid worlds” (Garforth, *Green* 128). It is this openness to change, this willingness to become entangled and fundamentally *different*—to step outside the garden and be changed by the experience—that bolsters the new green utopia.

CHAPTER TWO

Living Outside the Garden: Exilic Subjectivities in Colonized Spaces

Despite critical explorations of garden spaces, such as that previously discussed by Robert Pogue Harrison, the cultural intransigence of the Eden myth ensures that the garden space remains a symbol of not only human perfection – but also of an environment which provokes and enables the highest levels of human achievement. Inside these mythological constraints, this perfect state is demonstrated by Adam and Eve’s closeness to God—an intimacy which is achieved by few in the remaining Jewish and Christian texts. Outside of the mythological frame, such perfection remains a Western goal—addressed sometimes with cynicism and other times in earnest—demonstrated by the prevalence of gardens, geographically isolated islands, and other perfect, sequestered environments in literature. Darko Suvin connects the pastoral to science fiction, stressing that both are “imaginary framework[s]” outside of the normative structures of Western society and Western literature respectively (Suvin “Estrangement” 28). Parrinder widens the scope of this assertion, including not only pastoral as a possible origin point for literatures of the fantastic but also “myth, fantasy, [and] fairy tale ... [which are set] apart from ‘naturalistic or empiricist’ literary genres” (Parrinder 37). Like myth and pastoral, science fiction creates a world separate from the author’s empirical reality in order to respond to that reality. When Adam and Eve are cast out of their garden—a pastoral landscape inside the larger myth of creation which (as we saw in the last chapter) has unfortunate consequences for contemporary Western society and its utopian impulses—this movement points to a Western truth about human existence within their

environments; perfection is an unreal and ephemeral state away from which we are always moving. The persistent movement away from perfection in Western culture does not produce familiarity with that loss, but an indelible fear of never again attaining the perfect environment and its complete belonging and security. As discussed in Chapter One, feminist science fiction after the emergence of environmentalism generally describes movements away from conceptions of perfection—a move inspired by the feminist rejection of essentialist gender roles and relations. In these texts, the loss of a literary garden space stands in for the loss of the entire planet and its social structures, and the movement of such narratives away from Earth and into space establishes the exile's perspective as one oriented outside the garden. While the garden cannot be a place in which to make a permanent home, it is a place and an experience which influences how one moves into and through other spaces. Myth, pastoral, and utopia all utilize depictions of the natural space in order to connect to their respective aspects of a society or culture. Such connections create links to critique even in forms (such as myth) which are less critical than they are supportive of cultural identity, or (in the case of utopia) aspirational or ameliorative. However, the presence of an enclosed natural space, particularly one which brings delight or celebration (Gifford 2)—even if that delight comes in the form of memory or is attached to desire—necessarily draws attention to what lies outside that delimited space.

The previous chapter created inroads to the space outside the garden through examining the ways in which James Tiptree Jr. and Molly Gloss acknowledge in their narratives memories of the garden in the form of a lost and idealized Earth. In both

Tiptree's novella and Gloss's novel, the idealization of Earth's ecology and its associated human states (such as human innocence or safety/security) at first prevents characters from developing perspectives outside of the structures of that security and it is not until a catastrophic event occurs that radical change is either forced or voluntarily accepted. The catastrophic event—in Tiptree, alien contact with the crew of the Centaur and the sending of the signal to Earth; and in Gloss, the loss of two crew members on the ice planet and Humberto's stroke in the cornfield—instigates a change as irrevocable as the eating of the apple in the Eden myth. In its immutability, the event demands the rescinding of former ways of life and adaptation to a new world. This new world is an exilic space—a space outside the garden to which those expelled must adapt. Additionally, this place of exile is the space in which we all live according to Western understandings—the world which Wayne Rollins and Robert Pogue Harrison would suggest is created by increasing human awareness, specifically the awareness of loss, of need, and of desire.

The first chapter described the way in which the idyllic space of Eden—the Western mythological human origin—was always a product of Western cultural memory; a space that, once perceived, was already in the past. In Genesis 3:24, the symbol of the “sword flaming and turning” to guard the way to the tree of life illustrates this function of perception, the angels of the beginning and the end of the world form bookends to human experience and mark the two waypoints where memory of the past and understanding of the future shift into the mythological. This liminal space and time, poised between two flaming swords, was inherited by the West and is increasingly forced upon the rest of the world through colonization and globalization—movements in which the West

commandeers power and resources in order to recreate the lost garden and its attributed security and comfort. In this chapter, science fiction narratives of exoplanetary colonization are combined with the persistent desire for the security of the garden, demonstrating a determined rejection of exile in the Western sense of the term which not only forces exile upon colonized peoples but also stands in the way of the development of ecological relationship based on reality rather than myth. In this way, the inheritances of the Eden mythology contribute to the supporting structures of colonization which prevent alternative worldview conceptions in Westerners—structures that all the while force colonized subjects into both literal and cultural exile. This chapter will examine the concept of exile in two ways: firstly, from the alienated perspective of the colonized, and secondly, by addressing the ways in which exilic subjectivities can transform Western culture by combating the persistent desire for a re-creation and return to Eden which supports the colonial project.

The first half of this chapter briefly examines Nalo Hopkinson's *Midnight Robber* before turning to the explicitly ecological visions of Ursula K. Le Guin's *The Word for World is Forest* and Joan Slonczewski's *A Door Into Ocean*, addressing their early contributions to post-colonial science fiction. John Rieder argues science fiction narratives are rooted in colonial history (2), but recuperation of science fiction narratives is possible particularly through a focus on the land, its interconnected relationships, and the ways in which Western conceptions of nature reproduce the colonial narrative (Deloughrey and Handley 6). Le Guin and Slonczewski prioritize the land in their novels, demonstrating that ecological destruction results in cultural destruction and genocide.

This chapter will examine the ways in which colonized subjects resist these effects through engaging with mindworlds—interior spaces of dreaming and trance—which are explicitly connected to their planetary ecosystems as they understand them. In these texts, mindworlds restore the interrelationality of the colonized, but even so, extended ecological networks sustain significant damage. Without the ecological engagement of the colonizer, therefore, there is little hope of endurance. The second part of this chapter, then, looks to the means of establishing ecological relationships from the perspective of the colonizer. Rosi Braidotti’s concept of the “nomadic subject” and Stacy Alaimo’s “trans-corporeality” describe what I call the exilic consciousness of characters in both *The Word for World is Forest* and *A Door Into Ocean* who adopt positions of openness and cultural flexibility in order to engage with both the colonized alien-other and the alien ecosystem—and thereby challenge the power which their dominant position affords them. In this way, this chapter examines positions of exile which either reinforce a desire for Edenic perfection or point to another way forward through a subjectivity that is both alienated and rooted, which enables engagement in relationships of equality with both human and nonhuman life.

COLONIZATION, CONNECTIONS TO THE LAND, AND SCIENCE FICTION

One cultural effect of the myth of the garden is a nostalgic conception of progress; that is, the perfection depicted in both the garden environment and the intimacy of both human and human-divine relationships within it demand loyalty to the garden space and a rejection of the exilic world. In Western culture, the best world and best selves are in the past; “progress,” therefore, must exhibit some kind of return to the values if not the actual

space of the garden (Merchant, *Reinventing* 140). But sociological and feminist critique point to the benefits of the flexible, interconnected consciousness. Similarly, ecocritics point to the ways that ecology can inspire a similarly enmeshed subjectivity which shifts focus from the human to the web that includes the human as well as nonhuman life and the nonliving systems that affect everyone and everything that is a part of this world. As described in Chapter One, the concept of the green utopia argues for the adoption of a nonhierarchical, decentralized perspective.⁴⁶ The new green utopia acknowledges environments and ways of being that may not be considered utopian in the traditional sense most often depicted in a pastoral mode, but considerations of imperfect ecologies and negative affective responses in the new reality of climate change lend power to a new green hope that resists idealization and, thus, does not dismiss utopia as an imaginary irrelevant to life in the Anthropocene.

The West's rejection of exile, however, continues in its colonial and neo-colonial efforts to reclaim comfort and security. Garforth labels this sustained effort a "relentless colonization of the future" in which capitalists and techno-barons further "logics of growth and efficiency" while the liberatory movements of the twentieth century that might counter these logics dwindle into obscurity (158). Addressing the expansion of colonial structures in perpetuity, Canavan warns that, even considering the impossibility of capitalist continuance, "narratives of space colonization dialectically reinscribe the very horizon of material deprivation and ultimate limit that they are meant to relieve"

46 Feminist readings of Genesis, particularly those by Phyllis Trible, Phyllis Bird, and Pamela Milne, similarly argue for the generative effects of Eve's destabilization, suggesting that the edenic garden itself is a space which inspires the critique of hierarchy that is a necessary element of green utopia. These readings, however, are not a part of mainstream Jewish and Christian cultural consciousness.

(Canavan, *Green* 5). Expansion into space, then, presents a conflicting narrative to that which is reiterated on Earth; in other words, space colonization—despite the initial ecological awareness that space travel prompted (Canavan, *Green* 6)—encourages the same cultural values of perpetual consumption and greed to which space is purported to be the answer. Women’s science fiction narratives of off-world colonization, however, respond to this persistent desire for the security of the garden, demonstrating that in the face of a determined rejection of exile in the West—which not only forces exile upon colonized subjects but also stands in the way of the development of ecological relationship based on reality rather than myth—an acceptance of the messy, fluid mixings and interconnections of the exilic consciousness arises in the visionary capacity of alien life. In the final section of the chapter, I will analyze Ursula K. Le Guin’s *The Word for World is Forest* (1972) and Joan Slonczewski’s *A Door Into Ocean* (1986) as texts which utilize an off-world setting as an estrangement tool to comment on Western society’s colonial history and future. In both novels, colonial forces from an Earth-proxy planet seek to subdue the indigenous populations of a resource-rich planet in order to take those resources for the amelioration of the Earth-like planet, or for the benefit of the affluent class that resides there. A brutal occupation provokes resistance from the planet’s Indigenous peoples, but the colonizer’s proficiency in oppression requires a response from the colonized that is markedly different than what the oppressors expect. In both *The Word for World is Forest* and *A Door Into Ocean*, in order to survive the assault with psychological and bodily integrity intact, the indigenous characters access a mindworld which eschews hierarchy and protects them from the worst effects of colonization. Such

feats of mental flexibility and adaptation allow these characters to slip into an exilic mode which bolsters their physical and mental resistance. While these metaphysical elements of the novels cannot be directly reproduced within a real-life, Western context, they simultaneously create a sympathetic and tangible path toward decolonization and demonstrate the subjectivity necessary to produce a world in which power is more evenly distributed.

John Rieder argues, unsurprisingly, that colonialism is a formative historical context for science fiction (2) and is an influence that is particularly visible in the space adventures of early stories. Rieder links the genre's early efforts to works depicting (whether utopian or satirical) encounters between Europeans and strange others in foreign lands, citing Thomas More's *Utopia* (1516), Cyrano de Bergerac's *Comical History* (1657), and Jonathan Swift's *Gulliver's Travels* (1726) as influences in the depiction of first contacts that later appear in popular literature (2). Significantly, science fiction emerges most prominently in countries invested in colonial projects, such as England and France, with the United States, Germany, and Russia taking up the genre at a later, but comparable, date (Rieder 3). Indeed, the documented processes of colonization become a part of the science fiction narrative: in general in the depictions of encounters with "the Stranger and the Strange Land" (Langer 3), and more specifically, as John Rieder notes in quoting Robert Stafford, in the way depictions of the perceived primeval qualities of North American landscapes "represented a form of time travel," as well as in the depictions of "primitive, abundant, unzoned spaces described in the narratives of exploration as a veritable 'fiefdom, calling new worlds into being to redress the balance

of the old” (Rieder 313, 315). As previously mentioned, depictions of wilderness did not emerge from the colonial experience straight onto science fiction pages, but first made their way to the frontier Western, which lent science fiction its plot and, often, its characterization (Attebery, “Magazine” 34). Most important for this section of the project, however, is the intersection between science fiction, nature, and colonization; even from the general descriptions above of science fiction history, it is clear that the land plays an important role in the science fiction imaginary, as it does in the kinds of green utopian visions that Garforth argues are a necessary part of the utopian method crucial to environmental activism (Garforth, *Green* 25). The way in which colonization reshapes lands that are a part of distinct, thriving cultures instead into wild or primitive “unzoned” spaces instigates a process by which colonizing cultures claim the land as part of their attempt to rebuild and re-enter the garden of their origins.

The ways in which colonization claims space both inside and outside the bodies of the colonized—and the ways in which colonized subjects reclaim or struggle to reclaim that space—has been a focus of postcolonial theory for decades, but is not a focus in this study.⁴⁷ The environmental focus here, however, demands some attention to the intersection between postcolonial theory and the land, particularly in the ways in which ecocriticism is increasingly engaging with postcolonial theory. Ecocriticism, a relatively new field, enters into the postcolonial conversation through highlighting the ways in which writing about both rural and urban ecosystems can either bolster or undermine the

47 See Edward W. Said “Representing the Colonized: Anthropology's Interlocutors.” *Critical Inquiry*, vol. 15, no. 2, 1989, Pasi Falk “Written in the Flesh.” *Body & Society*, vol. 1, no. 1, Mar. 1995, and Sneja Marina Gunew “Technologies of the Self: Corporeal Affects of English.” *The South Atlantic Quarterly*, vol. 100 no. 3, 2001 for seminal postcolonial texts addressing colonization and the body.

colonial narrative.⁴⁸ Undermining such narratives is the intent of both science fiction texts discussed at length in this chapter—both Le Guin and Slonczewski being feminist science fiction writers depicting the violent colonization of other planets in protest of America’s colonial behaviours at home and abroad. The focus here on spaces perceived as “perfect,” “untouched,” “wild,” or “primitive” helps to contextualize the conception of the frontier wilderness (a pre-garden space awaiting the colonizer’s “civilizing” touch) on American and Canadian soil as an extension of the ideas which originated in imperial Europe. It is this pre-garden space that becomes the focus of the colonial project, both in reality and in Le Guin’s and Slonczewski’s narratives. What then, is found at the intersection of ecocriticism and postcolonial theory when the focus narrows to these pre-garden spaces—the spaces which are perceived by some to invite occupation, management, and transformation? As in Tiptree’s experience in the Congo as a child—walking through a land previously inhabited by a people decimated by King Leopold of Belgium’s genocidal campaign—the land is perceived as an unoccupied, “untouched Eden” (Phillips ch. 18), but the garden space is already soaked with blood.

Edward Said argues that imperialism and the colonization projects that serve it are acts of “geographical violence through which every space in the world is exposed, charted, and finally brought under control” (*Culture and Imperialism* 77). In response to

48 See *Postcolonial Ecologies: Literatures of the Environment* (Oxford University Press 2011) edited by Elizabeth DeLoughrey and George B. Handley for an overview of the ways in which ecocriticism contributes to postcolonial conversations. Another seminal text specifically on contemporary technological colonial impositions on the land and the body, see Vandana Shiva’s *Biopiracy: the Plunder of Nature and Knowledge* (South End Press, 1997). For a recent analysis of bio-technological colonization in literature, see my essay “Decolonizing the Future: Biopolitics, Ethics, and Foresight through the Lens of Science Fiction.”

these acts of colonial taxonomy, Said stresses that “the native” must find and reclaim a specific “geographical identity,” the likes of which can at first only be recovered through feats of the imagination (*Culture and Imperialism* 77). The land, therefore, assumes a prominent position in this anti-imperial imagination (Said, *Culture and Imperialism* 77). In the decolonial struggle, then, the land rises up as a space of contention, with the colonized subject questioning the colonial depictions of human-land relationship. For example, of the tree of life—the symbol positioned inside the barred post-exile Garden of Eden—poet Pablo Neruda writes: “its roots consumed blood, / and it extracted tears from the soil: / raised them through its branches, / dispersed them in its architecture” (qtd. in Deloughrey and Handley 6). The tree of life inside the garden, a space which becomes a part of the colonial architecture through the Western prominence of the myth and its dual cultural meaning, feeds the colonial project with the blood and tears of the colonized.⁴⁹ Despite this denunciation from Neruda, the tree of life is a symbol that undergoes some rehabilitation in postcolonial science fiction. In Nalo Hopkinson’s *Midnight Robber* (2000), for example, the protagonist Tan-Tan Habib is comforted by the Douen inside the “daddy tree” where she bathes after being raped by her father and killing him in self-defence (ch. 3). The daddy tree is the site of Tan-Tan’s double gestation: supported by not only its branches but also the protection of Chichibud and Benta—the douen who rescued her and who call the tree home—Tan-Tan is resurrected from a state of abjection after which she adopts the powerful Robber Queen identity. As Tan-Tan re-emerges into life,

49 Here we see the work of Arendt’s “Homo Faber” outsourced—a move which, on the surface, entrenches the colonized in exile while admitting the colonized into the languid security of the garden. This move is an illusion—one that is particularly apparent in the ways in which the environmental effects of Homo Faber’s labour endangers not just the labouring body, but all who occupy the earth.

she is also growing a new life inside her (ch. 4). This unborn child will eventually become Tubman, the progeny that links Tan-Tan once again to her lost home world of Toussaint. Despite reclaiming this symbol for Tan-Tan's resurrection and the establishment of hybrid modes of being through Tubman, the tree itself does not escape the colonial touch. In the tree's destruction by the humans who have displaced the douen, the symbol reflects a complex and violent ancestry which begins on Earth with the colonial slave trade. This tenacious attitude of appropriation is brought to New Halfway Tree and inflicted on the douen by the exiled inhabitants of Toussaint. Despite the loss of the daddy tree, the tree itself—representing the ecosystem which supports the indigenous douen of New Halfway Tree—centres a decolonized land in relationship with Tan-Tan and her child and the real possibility of “[finding] another relationship to nature besides reification and possession” (Haraway, “Promises of Monsters” 296). Deloughrey and Handley argue that the land is a “nonhuman witness to the violent process of colonialism” (8) and that relationship to the land, even when it is fraught with missteps and residual colonial violence, is an “engagement with alterity” that is “a constitutive aspect of postcoloniality” (8). Engagement with alterity demands the consideration of especially those strange others who are subsumed by Western mythological imagery and then reckoning with how that imagery perpetuates violence.

While both Le Guin's and Slonczewki's novels engage with colonization as a way to critique the means through which American society achieves material security, presenting important shifts in psychological and emotional flexibility in colonized subjects, they were written over a decade apart and this separation in the time of their

publications places them within different contexts. As previously mentioned, 1970s feminist science fiction was saturated with the energy of the liberatory movements of its time. At the height of its enthusiasm and power, these movements for civil rights helped to redefine utopia in a way which oriented its political imagination toward a more tangible time and space. Hebert Marcuse, in his 1969 essay *An Essay on Liberation*, called for the unification of utopia and revolution—a consolidation which would resist the imperative of established society to maintain the utopian imagination in a “no place,” instead bringing utopia into material political reality (qtd. in Bammer 72). Similarly, Hélène Cixous insisted in 1980 that “the future must no longer be determined by the past [...] Anticipation is imperative” (Bammer 73). The strength of these assertions reflects not only the momentum of the movements from which Marcuse and Cixous speak, but also an important acknowledgement of the need to ensure future momentum. It is important to recognize Le Guin’s *The Word for World is Forest* as a narrative originating within the liberatory momentum of the 70s, but it also reflects some of the ambiguity for which *The Dispossessed*, published two years after *The Word for World is Forest*, later became known.⁵⁰ Indeed, Phillip Wegner argues that the appearance of *The Word for World is Forest* marks the end of the focused liberatory attitude of the 1960s, though he quotes Jameson when he points out that the novel’s protagonist “Selver’s final meditation announces a militant fidelity to its utopian truth content” (Wegner 58). While the liberatory effect of the earlier novel is most clearly seen in the stark and brutal depiction

50 Le Guin’s *The Dispossessed* is a fascinating study in the effects of exile on individuals and communities. Of particular interest is Shevek’s intellectual exile in a utilitarian society and the effect that alienation has on his relationship with Takver. In this project, however, I have chosen to focus on Le Guin’s *The Word for World is Forest* due to its more explicit ecological focus and the link it makes between ecology and colonization.

of the colonizing humans, ambiguity creeps into the novel's end, with the realization that there is no happy ending for Selver and the other Athsheans whose worlds—both inner and outer—have been irrevocably changed. Selver greets that change with resignation, but the events up to that point demonstrate that he and his people will adapt, even if it means they will be a different people than they were before contact.

Just as *The Word for World is Forest* is not a clear-cut example of a 1970s feminist utopia, Joan Slonczewski's *A Door Into Ocean* is not a case study in the 1980s anti-utopian backlash. Tom Moylan points out that colonization was employed as an anti-utopian tool after the 1970s (Moylan, *Scraps* 275) and, indeed, both Le Guin's and Slonczewski's novels depict colonized garden spaces in their off-world settings. The use of the brutal oppressions of colonization was part of the anti-utopian playbook, demonstrating despair during the cultural turn of the 1980s. Even though *A Door Into Ocean* adopts this device of the anti-utopia, its ultimate goal is to “[reconstitute] and defend [utopia]” (Donawerth 49). Some of this rehabilitative power is apparent in the ways in which Slonczewski's novel addresses the infection of colonization in paradise. Colonization as a plot device brings disparate cultures together; this is emphasized by the counter-move of Slonczewski's indigenous aliens who meet the Valan colonization project with a contact project of their own, allowing Slonczewski to parallel horrific and yet familiar colonial practice with a gentler and more empathetic way to meet the other. Addressing the way in which Slonczewski's colonization plot places opposites in proximity to each other, Eric Otto argues that Valedon's “colonialist and patriarchal culture” is opposed by the all-female Shoran culture which displays “a remarkable

knowledge of ecology and a strong sense of place” (Otto 91). These opposites are encapsulated, at first, in distinct male and female bodies—but this is an expression of gender essentialism that Slonczewski quickly complicates. Otto stresses that *A Door Into Ocean* goes beyond this polemic to fashion more complex understandings of gender and thus more effective liberatory strategies for women and nonhuman nature” (Otto 92). Though Slonczewski’s and Le Guin’s novels, then, hail from decades with markedly different political thrusts, each text complicates the vision of its originating oeuvre. Both novels create a utopian vision that, juxtaposing hope and despair, points to the need for complexity in green utopian visions.

COLONIZATION AND ECOLOGIES OF THE MIND IN THE WORD FOR WORLD IS FOREST

In this section, I discuss Le Guin’s *The Word for World is Forest* as an example of this kind of affectively complex world which hope and loss inhabit simultaneously. Le Guin’s indigenous Athsheans are permanently transformed by the colonial violence they experience and by the violence in which they engage to save their people and their world. This transformation is a kind of apocalypse that marks the end of the dream of paradise on Athshe—but it is also a transformation that opens the world to possible regeneration.⁵¹ In the context of *The Word for World is Forest*, though most of the Terran colonizers return to their own planet, the surviving Athsheans are so utterly changed that the reader wonders how Athshean culture can be recovered. But the inner world of the Athsheans, at the end of the novel, remains open to further dreaming. With the departure of the

51 That apocalypse can signal both catastrophic ending and renewal will be discussed further in Chapter Three.

colonizing forces, the forest—plundered for its resources by the humans—will return. Both this possibility for reclamation and the transformed state of the people and their world are acknowledged by Le Guin as a means to comment on both the horror of American wars and the resilience of the people who survive them. While the title of the novel points to Le Guin’s ecological focus (the forest, which many Western readers would consider a part of nature and therefore separate from human civilization and culture, is the Athsheans’ entire world), it was the contemporary political reality of the West which inspired the novel’s intersecting view and realist perspective. Inspired by the “military-ecological rape of Vietnam by US forces” (Le Guin, *Language* 115), Le Guin makes connections between environment and violence through her observation of “the ethic which permits the despoliation of natural resources for private profit or the GNP, and the murder of the creatures of the Earth in the name of ‘man’” (Le Guin, *Language* 115). Just as the Vietnam war forever changed the landscape and people of Vietnam, it also changed the culture of the United States⁵² and Canada⁵³ in ways that still echo through both cultures today.

Similarly, the colonization efforts of the Terrans on Athshe shape both populations, resulting in altered perspectives in both cultures. This perspective shift is most poignant in the Athshean character Selver, and his observations resonate throughout Athshean

52 The violence of the Vietnam War created a demographic in which experiences of mental illness after returning home resulted in psychiatrists coining the term PTSD (Yager et al.).

53 American war resisters of the Vietnam war were the largest demographic to immigrate to Canada—and specifically to Toronto—in the 1960s (Hagan 219). Understandably, such large and sudden demographic shifts will influence the cities in which they occur, and war resisters have, indeed, left their mark on Canadian cities. Some of Toronto’s most iconic communities—such as Baldwin Street and the Toronto Islands residential community—exist in the form they do because of war resisters and their families who sought to create cohesive communities in Canada, both emotionally and in the infrastructure that facilitates relationship with one’s neighbours (Hagan 219).

culture as a whole. In *The Word for World is Forest*, Le Guin uses dreams to illustrate the ways in which ideas come into and change societies—implicating a utopian imaginary in both the dreams’ ameliorative potential and the transformative possibilities embedded in dystopia—and the way that unconscious and conscious thought fits into a kind of ecology with culture. Le Guin describes the way that the Athsheans use dreams “quite consciously to guide their waking life” (Freedman 133). As a result, Selver’s nightmares of violence signal a radical shift in the mind of one who would not have previously conceived of violence as a tool to use against another living being; the dream of violence effectively signals the end of Athshean culture, which is predicated on interrelational ecologies in which direct, premeditated and systemic violence does not exist. Wendy Gay Pearson states that “both in *The Left Hand of Darkness* and in *The Word for World is Forest* (1972) Le Guin does indeed posit that one person can change a world, and that change, once begun, cannot be undone” (188). Selver’s dreams—working similarly to the whitetrance of Slonczewski’s Shorans, as we will see—permeate the boundaries of his culture. In *The World for World Is Forest*, dreams open the way for a change that triggers the emergence of a new green utopia that is critical of perfection and open to further transformations despite the real possibility for further pain.

Before examining the role of visionary and transformative dreams in Le Guin’s novel, it is necessary to establish differences in culture between the native Athsheans and the colonizing Terrans. Through an understanding of the differences between cultures—particularly in the way that both cultures experience their environment—readers will recognize what the Athsheans lose in their final cultural shift. For the Athsheans, as is

suggested by the title of the novel, the forest is integrated into their social structures.⁵⁴

When Selver speaks to his fellow Athsheans about what he experienced at the hands of the Terran colonizers, his descriptions of the murder of sentient beings seems dwarfed by how he describes the loss of trees. After briefly describing the rape and murder of his wife, Selver says, “My city was destroyed by the yumens when they cut down the trees in that region ... the yumens came and began to cut down the world” (Le Guin, *Word* ch. 2). Selver’s description demonstrates the interconnected perspective of the Athsheans—that because of the loss of life he witnessed, and the destruction of the Athshean city (which is not differentiated from the forest), the loss of trees becomes a compound loss. As in the previous discussion of the daddy tree in Nalo Hopkinson’s *Midnight Robber*, in *The Word for World is Forest*, the tree is an extension of the land which looms large in postcolonial ecocriticism. The tree is not only a site of present violence but also mythological violence as the transformed land is folded into colonial myth. For Selver, his account of events ends with the loss of the forest because for him and other Athsheans, this is a previously inconceivable loss: it is the loss of the forest that signals the Athshean apocalypse.

The view of the forest as the totality of the world is contrasted with that of Captain Davidson—the man who is responsible for the rape and murder of Selver’s wife—whose observations about the New Tahiti colony open the novel. That Le Guin chooses to open the novel from Davidson’s point of view works to orient the reader—as one with a probable American or Western perspective—within the major conflict of the novel. A

54 The “Word” of the novel’s title is also significant as it points to communication as an essential element of Athshean society. As in all human cultures, the Athsheans represent their world and their experiences of that world through language, with a vocabulary that is specific to their experience. Dreaming, for the Athsheans, is a communication from the realm of the spirit—a realm directly connected to Athshean ecology. Dreams, then, have power over how Athshean language is understood and how Athsheans experience and understand their world.

Western reader at once recognizes the attitude toward nature as a resource ripe for extraction, a recognition the response to which can only be horror at the violence of Davidson's attitude. The figure of Davidson stands in for Western genocide, colonization, and patriarchy—the latter emphasized by the proximity of Davidson's observation of the readiness of the Athshean environment for harvest, and his excitement at the arrival of Terran women: "the second batch of breeding females for the New Tahiti Colony, all sound and clean, 212 head of prime human stock" (Le Guin, *Word* ch. 1). While Le Guin situates the reader as a part of Davidson in the familiar—though extreme—perspective, in Davidson's egomania and inability to think or act differently within the extreme difference of circumstance and environment, Le Guin opens the door for the reader to sympathize with the Athsheans and to viscerally feel the contrast in perspectives. From Davidson's point of view, Le Guin writes

For this world, New Tahiti, was literally made for men. Cleaned up and cleaned out, the dark forests cut down for open fields of grain, the primeval murk and savagery and ignorance wiped out, it would be a paradise, a real Eden. A better world than worn-out Earth. And it would be his world. For that's what Don Davidson was, way down deep inside him: a world-tamer. He wasn't a boastful man, but he knew his own size. It just happened to be the way he was made. He knew what he wanted, and how to get it. And he always got it (Le Guin, *Word* ch. 1).

This passage illustrates the Terrans' essentialist approach to colonization. Not only is Athshea "made for [human] men," but Captain Davidson himself interprets his violent expressions of masculinity as proof that such exploits are bred into him and are, therefore, a necessary part of his self-expression. That Le Guin here connects Eden to Davidson's violent subjugation of Athshea is purposeful; although Davidson interprets the garden space as something to be violently wrought from the "primeval murk and savagery" of an

indigenous territory, Le Guin recognizes the ways in which the colonial project is supported by the mythology of a return to perfection and security. But she is also careful to insert within this domineering colonial narrative another way to interact with the land. Whereas Selver's sense of connectedness to his environment makes the forest his home—and ultimately the foundation of his and his fellow Athsheans' pacifist culture—Davidson displays the violence which possession of another's home demands. For Davidson, anyone or anything that is other than himself can and should be used for his personal profit. The Terran women—while they are human beings from his planet—are considered “stock” used to further the New Tahiti colonization efforts. The forest is a vast resource for harvesting, and the people of Athshea are not autonomous beings, but a Homo Faber race—a labour resource to be coerced into participating in the colonization efforts, against their own interests.

The difference in cultural perspectives between Selver and Davidson work to render Selver's dreams of violent defence and revenge alarming in their affinity with Davidson's violence. Selver's new dreams also represent increasing incongruity with the Athshean ecosystem which includes Athshean bodies, minds, and spirits all in peaceful co-existence; nevertheless, Selver's violence remains one of reclamation rather than possession. Even more pressing than this disparity is the cultural difference between the Terran act of dreaming and that of the Athsheans. While Terrans dream “As children do, in sleep” (Le Guin, *Word* ch. 2), the Athsheans possess a regular cycle of waking dreams “not once or twice in a day and night but in the true pulse and rhythm of dreaming which should rise and fall ten to fourteen times in the diurnal cycle” (Le Guin, *Word* ch. 2). After

a period of post-traumatic dreamlessness, Selver is relieved to dream again, even if the dreams are of violence as the return to dreaming represents for Selver his return to fully realized personhood. Even though the pattern of dream occurrence which resumes is familiar to Selver, the content marks the dramatic change coming to his people—a new development in Athshean culture. Athshean dreams—unlike those of the Terrans—are part of a mind-body-environment ecosystem: that is, that product of Athshean minds manifests in the material world and has the ability to change that world. After the massacre of Selver’s village of Sornol, Selver meets Coro Mena, who speaks to him about the change coming to their people. Coro Mena says,

all men’s dreams ... will be changed. They will never be the same again. I shall never walk again that path I came with you yesterday, the way up from the willow grove that I’ve walked on all my life. It is changed. You have walked on it and it is utterly changed. Before this day the thing we had to do was the right thing to do; the way we had to go was the right way and led us home. Where is our home now? For you’ve done what you had to do, and it was not right (Le Guin, *Word* ch. 2).

Demonstrating the way in which the product of Athshean imagination changes the physical environment—in this case through the acknowledgement of the new ideas which Selver has brought to his people through his traumatic experiences and, thus, his dreams—the boundary between imagination and materiality is breached. Selver’s act of walking a path both physically and through dreaming—and finding both the mind and body environments changed through violence—makes physical the philosophical shift that violence enacts upon a peaceful, egalitarian culture. However, despite the fact that Selver, at the end of *The Word for World is Forest*, expresses the idea that Athshean culture will never again be peaceful now that the violence of the Terrans has infiltrated the dreaming

system of cultural cohesion and preservation, the fact that Athshean culture is a responsive culture, with philosophical foundations connected to both ideological and material worlds rather than a static idea of perfection, suggests that—despite the tragedies inflicted upon them—Athshean culture is capable of perseverance through change. While apocalypse signals the end of the world, it also heralds the beginning of a new one. The Athsheans' new world will be composed of cultural elements not previously present—many of them negative—but at the end of *The Word for World is Forest*, Athshean community remains both strong and flexible. Entering into an exilic state, the Athsheans will contend with the changes to their land and themselves through a mobility of consciousness that rejects the inaccessible binaries of perfection.

THE MINDWORLD AS ECOLOGICAL RESISTANCE IN A DOOR INTO OCEAN

Interrogating the exilic effects of colonization on the colonized from a more hopeful position, Joan Slonczewski's *A Door Into Ocean* describes a structure of harmony in the lives of the alien Shorans (also known as Sharers for the structure of their language which extends into their ways of life, creating a radically egalitarian society⁵⁵) and the ways that this harmony is disrupted by the colonizing Valans. Like *The Word for World is Forest*, which brings dystopian elements into the utopian space in order to critique the assumptions of and possibilities implied by the utopian form, this text is a feminist critical

55 Language in *A Door Into Ocean* reflects the language traditions of Slonczewski's Quaker religion. According to section 12.01 of Britain Yearly Meeting's Quaker Faith and Practice, "plain speaking is a longstanding Quaker testimony. It is not only that we hold a witness to the value of truth but also that straightforwardness saves us from many mistakes and much time wasted." To the uninitiated reader, it may not seem that the structure of Shoran language is "straightforward"; however, it does express fundamental aspects of Shoran reality, such as the reciprocity of feeling and action. This is analogous to Quaker use of informal modes of address—such as "thee and thine"—which rejected flattery of the powerful and assumed that all human beings, no matter their station, are equal.

utopia. Tom Moylan positions the critical utopia as one which rejects utopia as methodology through the illustration of utopia's problematic elements, but does not dismiss utopia outright or attack it as in the anti-utopian form. Moylan argues that critical utopia "dwell[s] on the conflict between the originary world and the utopian society opposed to it so that the process of social change is more directly articulated. [Critical utopia focuses] on the continuing presence of difference and imperfection within utopian society itself and thus render more recognizable and dynamic alternatives" (Moylan, *Demand* 10-11). *A Door Into Ocean* at first presents the Sharers, through the main characters Merwen and Usha, as united in their method of interaction with the people of Valedon. In critical utopian fashion, however, the Sharer response to Valan colonization of their ocean moon is further complicated as the situation escalates. The critical utopian form of the novel elucidates the complexities of a pacifist society responding to violent colonial attacks and the way that the Sharers are changed not only by the violence of the Valans but also their response to that violence.

It is important to reiterate, at the same time, that *A Door Into Ocean*, while encapsulating many elements of the critical utopia, is an effort to "reconstitute and defend" the feminist utopias of the previous decade (Donawerth 49) and demonstrate that the political ideologies and structures of such utopias are possible in the real world. On a fundamental level, the feminist utopia, responding to the patriarchal structure of Western society, envisions a world in which women inhabit the positions of power that are, in fact, reserved for men (Little 15). *A Door Into Ocean* shows women making political decisions, engaging with scientific knowledge, and building a sustainable community

based on these efforts. In addition to this general definition of a feminist utopia, Liz Millward and Janice Dodd stress that in science fiction the feminist utopia usually employs three main tropes: “women as expert practitioners of science; a model of feminist community; and woman as alien” (Millward et al. 18). While the latter trope was also popular in early science fiction that was produced by men for a male audience, and therefore often depicting hyper-masculine, hyper-sexualized heteronormative themes, in the case of the feminist utopia, the woman as alien trope sets an alien society up for direct comparison with a human, usually Western patriarchal culture. This is the case in Slonczewski’s *A Door Into Ocean*, in which the all-female Shoran culture is compared to that of the Valans and the dominant culture of the entire galaxy, aptly named the Patriarchy. The power of the Patriarchy bears down upon the moon Shora in an effort to extract its resources to feed a hegemonic cultural structure. The way in which the social structure of Shora channels the ethic of paradise is poignant; while the feminine is clearly dominant, and certain Shorans express fear or uncertainty about the ability of males to adapt to and participate in their egalitarian culture, ultimately the message is not anti-male. Slonczewski, a Quaker writer, draws from Quakerism’s egalitarianism⁵⁶ to structure Shoran society. As such, the harmony of equality is present not only in social relations

56 While Quakers do not have a single text that expresses their unique approach to theological and human relationship, a general sense of what is meant by “radical egalitarianism” can be gained from a statement made by William Penn in 1693. Penn wrote, “the humble, meek, merciful, just, pious, and devout souls are everywhere of one religion; and when death has taken off the mask they will know one another, though the divers liveries they wear here makes them strangers. This world is a form; our bodies are forms; and no visible acts of devotion can be without forms. But yet the less form in religion the better, since God is a Spirit” (*Quaker* 19.28). Penn stresses the importance of moving beyond the outward forms of human life, to the workings of the inward spirit, which he—as did George Fox before him—believed was the common denominator between people of diverse origin and experience. This inner spark, which provides “unity with ye creation” (Fox 44), affects Quaker awareness of relationships with others and provides an impetus toward relationships of equality and justice.

between individual Shorans, but also in the Shorans' interactions with their environment. Slonczewski's utopia is not only feminist but also ecological, expressing a deep equalizing relationship between the aliens (standing in for utopian, feminist humans) and their environment.

The centring of the land—which, in *A Door Into Ocean*, is a combination of the ocean ecosystem, the rafts the Sharers live on, and the Sharer's mindworld which combines affective response, spiritual other-worlds, and tangible physical presence—positions this novel as a feminist analysis of a postcolonial ecological imaginary. The Shoran's integration with the ocean ecosystem makes them a part of the land over which the Valans want control. Slonczewski's expression of equality between a humanoid race and the world that supports it is in line with both Quaker values and deep ecology, a movement away from the anthropocentric model of contemporary Western society toward the evaluation of all life, including that of nonhuman entities, as fundamentally equal. Quoting Arne Naess, the "philosophical guru" of deep ecology, Greg Garrard states that "Deep ecology is concerned with encouraging an egalitarian attitude on the part of humans not only toward all members of the ecosphere, but even toward all identifiable entities in the ecosphere. Thus, this attitude is intended to extend, for example, to such entities or forms as rivers, landscapes, and even species and social systems considered in their own right" (Garrard 21-2). This radical egalitarianism is also found in the works of Marius de Geus and Lucy Sargisson, who connect the concept of utopia with an ecology that challenges both expansionist culture and the humanity/nature binary. De Geus and Sargisson acknowledge that modifying capitalism is not enough; instead, new

relationships must be forged between humans and nonhuman nature, resulting in a less instrumental agreement (Garforth, “Beyond Apocalypse” 394-5). Slonczewski’s utopia, then, draws from the author’s Quaker religion and her work as a biologist to take up a feminism that is intersectional and post-structural, acknowledging the ways in which power structures affect all facets of life and imagining a life that is radically non-hierarchical. Yet unlike the paradise, Slonczewski’s utopia—rooted in character-based narrative rather than myth—cannot be perfect. Although Slonczewski’s egalitarianism and the ways which that ethic is maintained draw from a hope based on praxis, her utopia remains critical.⁵⁷

While the Shorans view themselves as a part of the complex ecological web of their ocean world, the colonial project enacted by the Valans requires the Sharers to access the farthest reaches of their ecology in order to survive. The idea that the interior systems of the human mind are connected to the outward ecologies of the world is a basic tenet of this dissertation, and the Shoran response to colonization demonstrates the way the interconnected mindworld provides a refuge in which Sharers maintain their intersubjective accountability even when the land is under attack. In other words, the mindworld is a space which insulates the colonized subjects from the extent of the effects of alienation and exile which is a built-in part of the colonial project. Importantly, the

⁵⁷ Slonczewski’s *A Door Into Ocean* and Molly Gloss’s *The Dazzle of Day* indirectly and directly include Quaker characters. Some similarities between the novels’ characters are immediately apparent (such as the meetings about the Dusty Miller and on Shoran rafts which are attended at least partially in silence, and the general peacefulness of the societies); but the difference of each novel’s narrative focus accounts for their differing depictions. Because Slonczewski’s novel is a colonization narrative there is a greater emphasis on the structural differences between the Sharers’s society and the Western society represented by the Valans. Gloss’s Quakers, without an outside challenger to their social structures, move in family units as the novel considers the way in which these small groups influence larger society. Without an external conflict, Gloss’s Quakers need not define themselves in the ways required of the Shorans.

withdrawal to the mindworld allows the colonized subject to maintain interrelationality and, in so doing, resist becoming an agent of colonial values and structures. In their effort not only to survive, but also to ensure their continued access to their land, the Indigenous characters access a mindworld which counteracts the fear-based hierarchy imposed by the Valans and protects Sharers from the worst effects of colonization. In light of this movement in the novel, however, it is important to recognize that Sharers do not react with the invocation of their mindworld in response to all dangers in their ecosystem. Many dangers are simply acknowledged as a part of the Shoran world with which the Shorans live in balance which recognizes both the danger and the value of the threatening lifeform. For example, about the Shorans' greatest ecological threat (large, ocean-dwelling creatures that can destroy a Shoran community), Slonczewski writes "the true girth and shape of a seaswallower was not known, even by Sharers who knew so much about lifestuff, down to the very atoms" (pt. 3 ch. 3). While Sharers practice a kind of genetic engineering they call lifeshaping—and are themselves altered in the process of transforming their environment (Pak 125)—their interest in the seaswallowers is less about the individual biological functions of the creature and more about how the existence of the creature within the Shoran ecosystem enables that ecosystem to continue functioning with efficiency. There is no doubt that the seaswallowers are dangerous to the Shorans—after the seaswallowers complete their winter migration, Sharer rafts are damaged and the refugees must rebuild their lives elsewhere (pt. 3 ch. 4)—but in the Shorans' wide-angle view, they understand that the role the seaswallowers play is integral to the continued functioning of their ocean environment. The protagonist Merwen, for

example, observes that “the grandmother of cephalopods suck[s] at all that [dwell] in the sun-drenched upper waters, from myriad plankton to an occasional free starworm, as well as hosts of raft seedlings that would otherwise choke the ocean. Yes, the seaswallower [has] its place in the web” (pt. 3 ch. 1). Having lived experience of the web of life on Shora makes it easier to understand the place of entities who cause suffering in the world, to understand the ways in which destructive beings can also be a part of a creative life cycle. Because of their ecological worldview, the Shorans recognize individual acts of destruction as part of the overall social and planetary good. The invocation of the Shoran mindworld, then, is not due to danger alone.

Physical safety and comfort is of utmost importance to the Valans who, conversely, view the Shoran moon as a potential paradise to which they can and should make ecological and social adjustments. The Valans, by contrast, with their narrower perspective based on hierarchy and control, do not perceive the seaswallowers’ greater function. Discussing the strange ecosystem of Shora, Talion the High Protector of Valedon expresses the fact that he does not understand why the Shorans do not make further efforts toward the kind of security Valedon seeks through colonization of Shora: “Why don’t Sharers turn their planet into a paradise? At the very least, they could exterminate sea-swallowers” (pt. 2 ch. 5). Talion’s question demonstrates the very different focus of the Valans based on a culture equivalent to that of the West. The Valans perceive an environment devoid of dangers as a paradise, thus demonstrating that their colonial project is at least double-pronged—intending to provide for themselves not only power, but also security. In short, the Valans cannot understand why Shorans do not work,

as Homo Faber does, to recreate the garden; they cannot understand how the Shorans live contentedly in a space which the Valans consider exile. Compared to the Shorans who are less fear driven—demonstrating an adaptability developed through integration with their environment—the Valans’ desire for security and prosperity drive them to pillage the resources of other worlds, thus destroying their ecosystems. For Talion and other Valans, the drive to expand empire and subjugate the populations of other planets stems from fear and the desire to establish a strong, stable structure to withstand any conceivable threat. Berenice, a Valan who worked on Shora as an intermediary in the colonization and resource extraction process but found herself torn between the appeals of two very different cultures, is able to recognize the disparate motives and subsequent inability for the two sides to communicate on common ground. In responding to Talion’s frustrated question, Berenice must translate Valan understanding into that of the Sharers. Slonczewski writes, “This was the part [Berenice] herself found hard to understand. ‘Sharers know their own limits; that, perhaps, is their greatest strength. They don’t like to alter the life balance. Something worse might replace seaswallowers...’ Every ‘lesser sharer’ had its purpose” (pt. 2 ch. 5). The difficulty of cultural translation is made apparent by Berenice’s struggle to reconcile her Valan value system to that of the Sharers; in the Valan view, the ocean moon is ripe for harvest and improvement and the fact that the Shorans have not begun this process of labour becomes a justification for dehumanization.

Despite their understanding of the Shoran ecosystem and each creature’s place in it, certain Sharers struggle to understand the purpose of Valans on their planet, allowing a

fear of the unknown (that is, Valan culture) to shape their response to the intruders. Yinevra in particular is vehemently anti-Valan, urging the other Sharers to pass quick judgment on their colonizers and act to remove them. Yinevra urges her sisters to recognize that “Valans don’t live as humans; as lesser sharers, they have no place in the balance of life. Even seaswallowers have a place on Shora. But the ocean turned for eons without Valans. So now let’s get rid of them” (pt. 2 ch. 4). Utopia on Shora, therefore, is dependent on the understanding of how each element of life on the planet functions together. This is an understanding that is supported by the Sharer’s scientific knowledge of interconnectivity, a deep knowledge that staves off the fear that drives the Valans and the Patriarchy. Shorans are not concerned about modifying their world for greater security, as are the Valans. Valan fear is deeply rooted in their imperial mythology. When Spinel first learns of the social structures of Shora, he recalls his own culture’s origin narrative in which “men ... had lived free as gods” but had “died by the planetful until those who remained gave up their powers to the Patriarch to keep the peace among them” (Pt. 1 ch. 2). This mythology at the root of Valan culture expresses the cyclical fear behind their colonization efforts; without the Patriarchy, the people of Tor may succumb to the same violence they inflict on others. The fear that drives the Valans from planet to planet seeking resources to bolster the structures of their lives does not exist on Shora. Living ecologically connected lives, the Shorans lack the fear of loss that is a product of unresponsive, centralized systems.

Slonczewski’s creation of the Eden-like Shora acknowledges, as does the original myth, conflicts which arise in order to maintain Eden and avoid a state of exile outside

the garden. In Sharer culture—as in the green utopia—ecological balance extends to Sharer affect and even affective imbalance can disrupt paradise. Despite the hopeful cast of Slonczewski’s feminist utopia, there are many instances wherein the Sharers endure trials at the hands of their colonizers; as the Sharers are not super-human, these trials work to instill fear in both those who experience and those who witness the violence. However, there is a difference between how Sharers process and respond to fear when compared to those same reactions in the Valans. While the culture of Valedon operates through an economy of terror, the Sharer concept of radical equality renders the value of fear in the economy of power null and void. In Shoran language there is no concept of individual ownership and this conceptual lack extends not only to material possessions, but also to emotional experience. As such, the Shorans do not experience fear alone, but rather “share fear” as both the individual who originates a fearful affect and the one who experiences it through the actions of another, including through their interpretation of the situation and its reverberation through society. Sharing emotion in this way acknowledges the interconnectedness of all beings and emphasizes the fact that powerful emotions have a lasting effect on all who experience it, even indirectly. As in other aspects of Shoran lives, the Sharers experience affect as an element of their ecosystem. This interconnectedness—and the way in which complete interconnectedness neutralizes the power imbalances inherent in relationships of terror—is difficult for the colonizing Valans to understand. They understand that the Shorans process the word differently in their language—that they have a word for it, but it represents something that is “on a different scale from ordinary fear” (pt. 5 ch. 5). Likewise, the Sharers do not understand how the

Valans can simultaneously be *human* and be ruled by both giving and receiving fear. In one of the definitive Gatherings in which the Sharers attempt to discern if the Valans are indeed as human as they are, the Sharer named Shaalrim the Lazy One points out that the Valans are “excitable, and very fearful. Like a newly hatched squid—ink first, think next.” She speculates that, “Perhaps [Valan fear] comes of dwelling on the world’s floor, among dead bones. That is why Valans wear rags: to distinguish the living from the dead” (pt. 2 ch. 4). For Sharers, pervasive fear of loss is not conducive to life within a functional ecosystem.

The link between the Valans’ fear and the suggestion that they are both living and dead is further complicated by the refrain that Merwen hears while on Valedon at the beginning of the novel: “death pays a wage” (pt. 1 ch. 6). The puzzle of this phrase—a partial inversion of Romans 6:23 “the wages of sin is death”—uttered as an intimidation tactic by a solider when Merwen and Usha visit Valedon, becomes linked with Merwen’s quest to discover if the Valans are human or not. The question of the Valans’ humanity is one to which Merwen finds no easy answer. When she encounters the Valan General Realgar after Berenice kills almost two dozen Valans in an act of terrorism, Merwen finally understands the economy of fear that propels Valan culture. Slonczewski writes,

Fear was the cause, and the wage for one who hastened death. Fear was the same wage for traders, who feared to starve if they ran out of stone. Valans might imagine other wages and desires, but in the end, they *killed* because they *feared being killed*; they hastened death because they feared it, yet they feared it more, the more they hastened. That was the final paradox left to her (pt. 5 ch. 24).

The original quotation from Romans indicates that death is what is paid to the sinner as a deserved “reward.” For the Valans, however, what is paid to those who labour under death

(what the Sharers call “death hasteners”) is fear in an endless cycle. The Valans who visit Shora under the project of colonization expect to bring Shora into the economy that rules both Valedon and the Patriarchy—an economy of fear meant to ensure continuous labour toward the entrenched structures of Valan life—labour meant to mitigate loss for those lucky enough to be a part of the Valan elite. Fear of the loss of Valan structures for the Valans is a powerful tool because it is ultimately a threat of death, which the Valans perceive as final. Within the Shoran paradigm, in contrast, in “sharing” fear, the Shorans understand Valans to be effectively terrorizing themselves. The Shorans do not participate in the economy of fear because they do not fear death. Because for the Sharers, death does not pay a wage as it does for the Valans, Merwen and the other Sharers interpret the economy of fear as a sickness. In a conference with Realgar, The Commander expresses fear that the Shorans have bio-engineered a disease to wipe out Valan children. Merwen’s response to this points to an astute awareness of how fear functions to oil Valan social structures: “You are dying already inside, from the sickness you call ‘killing.’ If you would only stop trying to share death, which can’t be done, then we could help you learn to share life. Then you wouldn’t need fear anymore” (pt. 6 ch. 3). The Sharers remove themselves from the economy of fear through a faith in an interconnectedness, the logical conclusion of which is eternal life. Without this most fundamental fear of loss—and *with* a faith in the eternal paradise accessible in both life and death through Shoran whitetrance—Sharers escape much of the negative affect that drives Valan ambition. Sharers do not fear losing their edenic environment because it is a part of them on every level.

This belief in the fundamental interconnectedness of beings is the first phase of Shoran resistance to Valan colonization. The way in which the Sharers respond to fear and violence indicates the prevalence of pervasive hope in their language and culture, even in what could be perceived as the apocalyptic scenario of the loss of their moon world. The Valan aggressors attack Shora and the Sharers with weapons that they believe demonstrate the power they hold over the Shorans—that is, the fear of violence and death. But the Sharers, in both their alien perspective and their psychic training, possess another effective tool against such terrors. This tool, which they call “whitetrance,” is a psychic removal or withdrawal of the Sharer’s consciousness or spirit from a situation in which they may feel pain or fear, thus restoring the Sharer’s freedom. While pain and fear may trigger whitetrance, however, it is an ethics of interconnectedness and nonviolence that is at the root of this Shoran capability. At the beginning of *A Door Into Ocean*, Merwen and Usha, when forced into confrontation with a soldier on Valedon and faced with the prospect of leaving the shade of a tree in the hot market square—which as ocean-dwellers, they do not wish to do—Slonczewski is careful to describe whitetrance as unrelated to the fear response. Slonczewski writes, “[Merwen and Usha] remained, transfixed, a mosaic frieze. Then color began to drain from their limbs and faces, dissolved like a spent wave upon the sand, and faded through lavender to white at last, the ghastly whiteness of a dead squid dredged from the sea. White they were, but not from fear” (pt. 1 ch. 1). Whitetrance, by removing the Sharer from structures of inequality, pain, and fear, is a link to the structures of utopia, in which the individual subject emerges in relation to place and to others. The ethic of interconnectedness influences how Shorans

defend themselves against colonial aggression, opting for direct action and nonviolent resistance rather than tactics of fear and violence as do the Valans. When lesser nonviolent tactics fail, the Shorans use whitetrance in order to maintain their rightful place within the web of life. When that is not possible, entering whitetrance allows Sharers to stand poised at the edge of the “Last Door”—“a passage . . . between one being and the next” (pt. 2 ch. 7), or between life and death. From this vantage point, Sharers are able to assess a situation for its risk to their interrelationality and choose to end their participation in that which compromises it, or to wait in a kind of stasis wherein no fear or pain is experienced. Using whitetrance, the Shorans are able to maintain a connection to the extended reaches of their ecosystem—the inner mindworld which ultimately resists colonization and from which they draw strength collectively to continue resistance.⁵⁸ Remaining connected to that internal ecosystem helps the Shorans to resist the exilic effects of colonization.

The process of whitetrance is entirely biological, but the Valans who witness it refer to it as “magic” or “witchcraft” (pt. 1 ch. 5) and behave toward the practice and its practitioners as if it were taboo. As such, they refuse to see it as part of the Shoran network of strength, or even consider its usefulness. This is especially apparent in the two

58 Marleen S. Barr gives a reading of the whitetrance phenomenon which positions the Sharers as engaging with the security of “whiteness” in their withdrawal from the world in times of trouble. She argues that “when angered, instead of fighting, [the Shorans] place themselves in ‘white trance,’ a temporary near-comatose state which comments upon the permanent white trance of some Caucasians (a refusal to change or to accommodate other groups’ differences)” (Barr, *Feminist Fabulation* 171). This reading fails to take into consideration the more likely double influence of Quaker faith and practice; whitetrance with its connection to the “Last Door” is more likely to be connected to the Quaker practice of listening for the divine voice in silence, or to Quaker belief in nonviolence which enables Quakers to remove themselves from escalating cycles of fear and violence. Nonviolence is decidedly not passive, and can include active—and personally dangerous—acts of civil disobedience which Quakers have engaged in historically (Britain Yearly Meeting 24.12).

Valans who come to live amongst the Sharers: Berenice (known as Nisi to the Sharers) and Spinel. While Spinel—perhaps because his lower class origin lessens his entrenchment in the Valan social structure—is eventually eager to learn whitetrance as part of his evolving identity, Nisi understands whitetrance as an affront to her position of power on Valedon. Aware of the universal Valan aversion to whitetrance, and desiring Nisi to demonstrate her development into full “humanness,”⁵⁹ Merwen asks, “And who are you? What is your humanness? When will you learn whitetrance?” Nisi’s response is telling. She says, “I—I can’t, Merwen ... I just can’t ... hang my life by a thread” (pt. 3 ch. 8). Nisi’s reluctance to learn whitetrance demonstrates her lingering connection to the Valan emphasis on control and power. Belief in control as a means to maintain and extend status prevents Nisi from embracing the liminal position required for whitetrance. In clinging to Valan power through a refusal of whitetrance, Nisi refuses the exile she knows comes with the subaltern position. At the same time, she also refuses the impetus toward growth that exile can provide.

Debating the Valan ability to learn whitetrance, Merwen, Usha and Nisi discuss the link between whitetrance, fear, interconnectivity, and humanness. Slonczewski writes,

“Nonetheless,” Merwen insisted, “[the Valans] may be able to *learn* whitetrance, if they overcome their fear.”

Nisi faced Usha in the lifeshaping chamber. Each sat crosslegged and carefully relaxed. At least, Usha was relaxed.

“Nothing to fear,” Usha reassured her. “Whitetrance is your final self-protection.”

Resentment flared; for a moment Nisi felt as trapped as when Realgar had forced her to let him “protect” her. But of course this was very different.

59 For the Shorans, “humanness” is achieved in conjunction with equality and interconnectedness to the ecological web. Valan insistence upon hierarchy and, therefore, separateness from the nonhuman environment of Valedon and the worlds they colonize brings their humanity into question for the Sharers.

Whitetrance would be her own, her last line of defence, the state of consciousness that said, I choose freedom above life. Intellectually, Nisi shared this belief. That was why she hid an explosive pack within her body and would keep it so long as a single Valan remained on Shora (pt. 4 ch. 8).

This conversation reveals the evolution of Nisi’s thinking and the incompatibility of Valan and Shoran value systems. While Nisi attempts to consolidate opposing worldviews, she misinterprets the ultimate purpose of Shoran whitetrance as weaponized self-sacrifice. Caught between these two systems, Nisi’s attitude toward whitetrance is that it is an additional tool in an arsenal of fear and violence. Rather than seeing whitetrance as a nonviolent negotiation tactic,⁶⁰ Nisi treats the meditative practice as a cyanide pill—an opportunity to enable her to inflict the most pain and suffering on another, without “sharing” that pain and suffering. Indeed, the way the Valan colonizers interpret whitetrance says much about the structures of power in their own society. For example, when Colonel Jade employs a mind probe on several Sharers—who promptly cross the boundary of the Last Door rather than be subject to an act that they perceive as torture and an affront to their autonomy—it soon becomes clear that the Valans equate whitetrance with the actions of dangerous terrorists on their own planet; violent beings who would rather kill themselves than reveal the terrorist plots they hold inside their minds. Realgar notes that “Mental deathblocks [are] illegal on Valedon. To find one so absolute, among supposedly peaceful people, [is] a surprise” (pt. 4 ch. 10). Realgar’s comment underscores a fundamental and insurmountable misunderstanding between the people of Valedon and those of Shora: namely, the difference between structures of

60 In her online study guide for *A Door Into Ocean*, Joan Slonczewski cites Quakers and the work of Gene Sharp (1928-2018) as the inspiration for the nonviolent resistance exhibited by Sharers in her novel. For descriptions of specific tactics and the political theories which defend their efficacy, see Gene Sharp’s *Politics of Nonviolent Action: Methods of Nonviolent Struggle, Part 2*.

control and ecologies of freedom. That the Shorans have access to a mindworld which ensures their freedom enables them to resist Valan colonization even when their land and people come under Valan subjugation.

The fact that on Valedon such powerful mental capabilities are recognized as a technique to undermine the power of the government and are thus made illegal points to the Valans' ingrained and accepted social structure. Merwen encounters this structure yet again when Spinel—the Valan boy who came to “share” with her on Shora after she and Usha made contact in the Valan market square—is tortured by Realgar and is unable to escape the pain inflicted upon him. Slonczewski writes,

Merwen realized that the young Valan did not know whitetrance and could not control his pain at all. It dawned on her, then: without whitetrance, *no* Valans could properly control their own pain. She had always known they lacked whitetrance, but she had never drawn this connection. Conscious beings were meant to control pain, to say yes or no to their physical selves, else how could their souls be freed? (pt. 5 ch. 14).

What Merwen realizes in this passage is a basic problem of humanity exacerbated by Valan (Western) social structures. As the Eden myth illustrates, since entering into the exile of consciousness and leaving the garden, humans have struggled to manage pain and fear within the dichotomy of freedom and security. *A Door Into Ocean's* whitetrance makes this struggle tangible by presenting an alternate social structure based on the idea of negotiation between beings—a structure which ensures equitable communication above power struggles, bolstering a faith that all of creation can live together in a fluid kind of harmony which, unlike in the cultural conception of Eden, embraces change. While whitetrance points toward the possibility of harmonious community through insistence upon universal autonomy within an ecological web, the proximity of the

whitetrance mental space to the “Last Door” that permits Shorans to exit if these conditions are not met places these equitable relationships—and the ultimate freedom that such equality permits—above a life restrained by hierarchical structures based on fear and violence. Whitetrance illustrates the importance of a connection to a mythology or worldview of harmony and asks us to consider if living within structures of power and fear is actually living in full humanity or living at all. Whitetrance, like the Athshean ability to dream new ways of being into material reality, also demonstrates the risk of conscious humanity and the way in which risk is necessary to live fully entangled in one’s environment, particularly now in a world so replete with such risks.

The examination of dreams in Le Guin’s *The Word for World is Forest* and whitetrance in Slonczewski’s *A Door Into Ocean* demonstrates the acknowledgement by American white feminists in 1972 and 1986 respectively that, for Indigenous peoples to survive the alienating effects of colonization, super-human feats of psychological and social plasticity are necessary. Both texts express this fluidity through fantastic elements which have strong roots in reality. Dreams, of course, are a common human experience and are frequently a part of self-actualization processes. Le Guin, however, amplifies the dream as both a visit to another world and an invitation of new ideas into materiality. For Le Guin, that conceptions of violence enter into the material experience of Athshea through colonization signals a cataclysmic shift in culture; but it is a shift that Selver acknowledges as a part of future shifts and adaptations in the continuity of Athshean culture. At the end of the novel, there is an elegiac atmosphere to Selver’s ruminations

over the changes to his world wrought by Terran colonization,⁶¹ but Athshean acceptance of change does contribute to a lightening of this mood. Alternately, in Slonczewski's *A Door Into Ocean*, whitetrance is a fantastic element which signals Shoran refusal to give up their autonomy, which is rooted in an affective and ecological conception of their place in the world. In other words, Shoran use of whitetrance allows them to reject a worldview or economy of fear. Connected to the spiritual origin of nonviolence present in historic peace churches, Slonczewski demonstrates the ways in which nonviolence both tactically and philosophically responds to Western economies of power. In both novels, Indigenous characters employ an exilic mindworld—entering into a psychological space which both separates the colonized subject from the impositions of colonization and maintains rootedness in the original Indigenous culture—as a means of resistance. When viewed within the Eden framework, the voluntary mental exile of the Indigenous subjects in both novels in many ways counters the imposed exile wrought by colonization. It is important to note, however, that though the voluntary exilic position of the Indigenous subject counteracts colonial effects it does not signify a move back into the garden space. The garden as it is conceived in Western culture does not represent the egalitarian ecosystem in which Indigenous cultures, such as that of Athshea and Shora, thrive. In this way, these feminist science fiction texts demonstrate an awareness of not only the effects of colonial imposition but also how alienations can be embraced in a destabilization of colonial structures of power.

61 Veronica Hollinger accounts for a similar “elegiac depiction” of the return of men to the all-female planet of *Whileaway* in Joanna Russ's “When It Changed” (“Feminist Theory” 128). While the potentially revolutionary effect of grief remains as an outside element to Russ's story, Le Guin's Athsheans incorporate such negative affect into their adaptation to a new culture and a new world.

THE TRANS-CORPOREAL NOMAD: EXILIC SUBJECTIVITY AS EDENIC ANTIDOTE

Ursula K. Le Guin's *The Word for World is Forest* and Joan Slonczewski's *A Door Into Ocean* depict the ways in which psychological and affective responses to colonization can bolster social and cultural connections and place the Indigenous subject outside of Western paradigms in order to resist some of the worst colonial impositions. Both Le Guin's and Slonczewski's texts, however, also address the Western subject directly. As white feminist writers who are deeply critical of the ways in which the United States wields power both at home and abroad, Le Guin and Slonczewski promote, for Western readers, a similar adaptability through characters who come to resist their inherited colonial culture after establishing meaningful relationships with indigenous aliens. Using the estranged position of the space setting to signal a narrative departure from paradise mythology, both books challenge the idea of the stagnant or walled paradise as a place that can be reclaimed or rebuilt and promote an exilic subjectivity as a way to resist Western power structures. Reckoning with the mythological symbols inside the garden which culturally perpetuate violence necessarily means, for Western subjects, reckoning with movement outside of the security of the garden space—eating as Eve did of the Tree of Knowledge and thus forsaking a life which provides security for Western subjects while denying it to colonized subjects. In the Biblical canon, the further the descendants of Adam and Eve move from the site of the original curse upon the land, the more that the idea of the curse and its resultant exile become internalized and metaphorized. As an integral part of Jewish and, more generally, Western identity, exile draws an internal map by which the exiled subject orients themselves to a lost land.

Martien Halvorson-Taylor discusses this process through which exile becomes not just a state of the body but an enduring psychological position adhered to, ironically, as an expression of belonging. In this view, the idea of exile evolves from geographic displacement to encompass new alienations, such as “dissatisfaction with the status quo, and a feeling of separation from God.” In this process of internalization, “exile persist[s] despite repatriation ... [as] a condition that could not be resolved simply by returning to the land, as the jubilant promises of Second Isaiah suggested” (Halvorson-Taylor 1). For better or worse, past lived experiences become a part of future lives, shaping possibilities not only in individual lifetimes, but across generations.⁶² The idea that the exile needs only to regain their homeland in order to reform an integrated life of belonging within their social group is therefore false. While the post-exilic goal of the Jewish diaspora has been a reunion within a reestablished Jewish state, the reality is that diaspora results in cultural changes irreconcilable to a cohesive body. Rainer Albertz, for example, outlines how exile has opened the Jewish body to outside influence. Citing ways in which the consequences of exile were felt—namely, in the loss of political institutions, the loss of territorial integrity, the loss of national identity, and the loss of social cohesion due to increased contact with foreigners—Albertz suggests that while the Babylonian exile introduced catastrophic and irreversible change, through exile “the foundation was laid for [Judaism’s] most sweeping renewal” (Albertz 33). While the changes that occur upon

62 The effects of intergenerational trauma has been observed in rats, but a 2016 study was the first demonstration of the ways in which parental trauma influences the genetic code of offspring in humans. This study also suggests a concept that was discussed in Chapter 1 and will be discussed in Chapter 3 within the context of trauma: that environment has significant influence upon human genetics, and specifically parental exposure to stressful environments has the ability to shape the lives of future generations (Yehuda et al. 372). Within the North American context, evidence is emerging that the traumas inflicted upon indigenous youth taken from their families to attend Residential Schools “appears to have cumulative effects” (Bombay et al. 320).

entering exile can seem apocalyptic—and, indeed, sometimes signify a catastrophic end to certain elements of social or cultural experience—apocalyptic change also creates opportunities wherein cultural shifts occur.

Although exile has not historically been a state which one chooses, especially considering its associations with capital punishment, criminality, and anti-sociality (Halvorson-Taylor 23), it is increasingly upheld as a means of resistance to the ever-constricting structures of the neoliberal state. In other words, in choosing to live outside of Western structures of white, heteronormative, patriarchy, one chooses an exiled positionality from which such structures can be both critiqued and dismantled. Indeed, the exilic state is increasingly a state that the Western subject must choose if they wish to disrupt their contributions to unjust systems of power, including those responsible for increasing climate instability. Rosi Braidotti's "nomadic subject" is a figure which illuminates some of the qualities of a chosen exile, despite Braidotti's objections to the term.⁶³ I argue that within the context of global climate destabilizations and their effects, exile can be both a descriptor of people of all backgrounds who no longer find their homes to be home, and a "new idea" which connects displaced persons to the ecologies

63 Braidotti rejects the term "exile" in the same way that Eva Hoffman embraces it—as a state that pertains only to a certain (usually upper, sometimes literary) class of mobile Europeans. Braidotti's objection to the term "exile" in favour of "nomad" is based on the idea that "planetary exile" both erases difference and trivializes the experiences of those who are involuntarily mobile. She asserts that the exile often harbours a "hostile perception of the host country" (24) and is preoccupied with "memory, recollection, and the rumination of acoustic traces of the mother tongue" (Braidotti 24). While these descriptors are certainly applicable to former generations of exiles, they may become less appropriate in future scenarios of climate change-related displacement, which will not be isolated to one or two war-torn regions, but will affect nearly every place through wide-spread climate system destabilization resulting in drought, floods, and natural disasters. Systemic displacement will have wide physical, affective, and mental health ramifications, as is being described in climate change reports focusing on the problem's human effects, such as the recent Intergovernmental Panel on Climate Change report (2016), "The Impacts of Climate Change of Human Health in the United States" report (2016), and the "National Security and the Accelerating Risks of Climate Change" report (2014).

they find themselves in and compels ecological perspectives and behaviour. In illustration of this latter definition of exile, this section examines the positions of Raj and Spinel from *The Word for World is Forest* and *A Door Into Ocean* respectively. Both characters experience geographical displacement related to their low status with the colonial society from which they originate. More importantly, they each take on an additional exilic position in the distance which critical perspectives put between them and their respective societies. This estrangement opens them to new ways of thinking and being which aligns them with their new environments' ecological processes. These extended ecological networks which include physical and affective connections fundamentally change both Raj and Spinel and open the way for cultural exchange and recuperation.

Raj and Spinel's experiences of exile demonstrate that the concept is one that exists on a spectrum which reflects the level of choice involved and the orientation of the position in the body, mind, or both. In this way, exile can be considered an apt identification for those experiencing the effects of widespread ecological collapse and its implications to modern civilization. Quoting Simone Weil, Said writes, "To be rooted ... is perhaps the most important and least recognized need of the human soul" (*Reflections* ch. 17). But in a future shaped by climate change and ecological collapse, rootedness is a risky remedy, often achieved through the state by means of national border strategies and resource grabs. Indeed, it is a kind of rootedness which the Valans and Terrans seek through their colonial projects. Such forced manipulations of national populations in emergency scenarios can result in civil unrest that spreads throughout the region's—and

the world's—interconnected nodes.⁶⁴ Exile as a widely-applicable concept, then, seems like less of an overstatement; it is, indeed, an appropriate over-stepping of bounds within the context of this project which acknowledges both climate change's systemic potential for destruction and displacement. Exile also demands a consideration of the affluent class's response to destructions and displacements, which to date has been not to use their vast resources in amelioration on Earth, but instead to strike out for interstellar utopias. In acknowledging this movement, I argue that exile refers not to those space-bound billionaires described in the Introduction to this dissertation, but to those billions left behind who no longer find belonging in the places they once called home. An irony of this project, then, is that women's exoplanetary science fiction points to space as a literary setting in which to re-imagine the green utopia in the climate change context of Earth while in reality the affluent move to abandon the planet, leaving the masses to live out an exile that is simultaneously literal and inversely metaphorical.

The exilic subject—one that did not choose alienation but adapts to it, one that embraces cultural alienation as a form of resistance, or one that chooses alienation as a culture—is present in Le Guin's and Slonczewski's narratives of colonization. In examining selected Terran and Valan characters who originate from colonial cultures and have travelled to new worlds under a colonial context—but who resist imposing colonizing power structures in their relationships with the people of Athshea or Shora—I illustrate the ways in which an exilic shift in consciousness can disarm colonial culture. Braidotti's "nomadic subject" applied to the exile of this project, remains a fruitful

64 The recent civil war in Syria and the resultant mass displacement currently putting pressure on not only neighbouring countries but also the West originate with the drought that has ravaged the region and forced the rural people of Syria into urban areas (Kelley et al. 3241).

framework for life outside the garden space, whether in the compromised ecologies of Earth, or in the human-made and maintained—and otherwise completely uninhabitable—ecologies of space. Using a modified version of Braidotti’s “nomad” which specifically accounts for the ways in which a fluid subjectivity contributes to ecological interconnectedness and an expanded sense of what connections should be accounted for in an ecological way, this section will examine Le Guin’s and Slonczewski’s dominant-culture characters and the ways in which their shift in consciousness both places them outside of colonial power structures and creates openness to relationships of all kinds. Before such relationships can be forged in these narratives, however, geographical movement begins the process of creating an exilic subjectivity. Braidotti draws inspiration for her nomadic subject from literally nomadic cultures that, in their frequent movement across geographical space, must adapt readily to changing environments and circumstances. Responding to change, then, becomes a part of the structures of the culture. As such, the nomad must adopt a “critical consciousness that resists settling into socially coded modes of thought and behavior” (5). In order to understand the reality of the nomad that lives with attachments to specific lands despite movement, it is necessary to confront common myths of nomad cultures. For example, Chelsea Vowel argues that rather than a people who “[roam] the lands aimlessly, never ... settling down permanently” (162) nomadic cultures move in response to changes in their environment—whether that be the movement of animals, or the flowering or fruiting of a specific plant at a specific time (163). Vowel stresses that “ties to the land” means that nomadic people have knowledge and stability that arise from land-based connections (162). The

reality of many indigenous groups that are considered by settlers to be nomadic is that movement occurs between familiar environments according to changes in seasons or in response to the movements of animals in those environments. While Braidotti insists that the “critical consciousness that resists settling into socially coded modes of thought and behaviour” (5) need not be a result of physical travel, in this study of attachments outside of spaces of security and comfort, consideration of how attachments form and are maintained even in the absence of coded modes of being informs what nomadism might feel and look like in an ecologically compromised world. In other words, peoples of nomadic cultures are now noticing changes in the land that has been stable for millennia (Mercer; Smith); but the nomadic subjectivity—the knowledge of what it is like to respond to the land which is constantly changing in small ways—is an increasingly relevant response to Anthropocene environments. Vowel’s example of nomadic indigenous groups identifies ways in which social coding can both provide attachments—through traditions that reflect coherent but flexible social roles within the larger group—and the “critically conscious” adaptability needed to respond to changing ecosystems. While the nomadic subject is modelled on such examples of critical engagement with one’s environment, Braidotti extends her argument to develop a nomadic subjectivity for those entrenched in Western structures as “an invitation to ... start cultivating the art of disloyalty to civilization, which Adrienne Rich advocates, or, rather, that form of healthy disrespect for both academic and intellectual conventions that was inaugurated and propagated by the second feminist wave” (6). This invitation might also draw from the third wave of feminism, which fully decentres the white subject to consider intersections

of power and their effect on the abject subject who might be considered nomadic on the basis of their position outside of the monologic society—a position which often nurtures the kind of disloyalty, or at least skepticism, that Braidotti wishes to access and cultivate.

In both Le Guin and Slonczewski, geographical movement from the dominant culture and planet (Terra and Valedon respectively) to those planets subjugated by colonization is not a *required* move to initiate an exilic subjectivity, but the physical separation from the home planet triggers the first moves toward greater openness, even if this move is performed in fear or reticence. In Le Guin's *The Word for World is Forest*, for example, Raj Lyubov⁶⁵ is an anthropologist attached to the Terran colonial project. Separated from the greater diversity of Terra, Raj's approach to the indigenous Athsheans is juxtaposed with the extreme version of Western culture expressed by Captain Davidson. In this way, the move to Athshea isolates Lyubov and makes more stark the differences between Lyubov's worldview and the overarching colonial perspective of his home planet's culture. Le Guin presents Lyubov's position within his original culture as already alienated—and, therefore, already more open to the other than most of his fellow Terrans—and emphasizes this alienation by presenting Lyubov's position from Davidson's point of view. Le Guin's description of Lyubov as Davidson sees him perform a double duty of orienting Lyubov to the other, and further entrenching Davidson's extreme (but conventional to Western structures) views and positions of privilege. Passing

65 Raj Lyubov's name signals his potential on Athshea, bringing not brutal colonization but a "Kingdom of Love" as an anthropologist who works to create a dictionary of the Athshean language and forge connections between Terrans and Athsheans. Additionally, Raj is grouped with "asiatiforms and hindi types" (Le Guin, *Word* ch. 4) by Davidson. This observation signifies Raj's own colonized past—a detail which, perhaps, produces in him greater empathy for the alien Athsheans. Raj, however, is ultimately unsuccessful in creating a relationship that alters Terran intentions, perhaps demonstrating the futility of love within colonial structures, or at least the way its effects are compromised.

Lyubov at the bar at Central HQ, Davidson observes that “probably the guy was effeminate like a lot of intellectuals, and resented Davidson’s virility” (Le Guin, *Word* ch. 1). Davidson’s perspective, then, illustrates the multiple levels of estrangement that Lyubov must feel on Athshea. This is an estrangement, compounded by leaving Terra to arrive on another world, that orients Lyubov’s feeling toward the Athsheans and produces in him an exilic subjectivity.

As previously mentioned, Slonczewski’s *A Door Into Ocean* presents a scenario in which the indigenous Shorans perform their own cultural experiment while the Valans colonize their planet. As in Le Guin’s *The Word for World is Forest*, the novel opens with Merwen and Usha visiting Valedon and seeking out a young Valan to bring back to Shora for cultural exchange. Spinel is an already alienated subject on Valedon, not having been apprenticed and assigned his “stonesign” by which he would know his value in Valan society (Slonczewski pt.1.3). But moving physically to the ocean moon further entrenches Spinel’s outsider status and destabilizes his position within Valan culture. Spinel’s family is, at first, unsure what benefit a summer on Shora could have for Spinel, knowing as they do that Valan culture is not generally open to cultural exchange and Spinel’s future depends on further entrenchment within the system of stonesigns rather than exposure to foreign systems. The inflexibility of Valan culture does not prepare Spinel for life on Shora, where he encounters a people integrated into an environment with which he has no relationship. Contributing to Spinel’s geographical destabilization is the fact that his previous life on Valedon has not educated Spinel into reading any land—let alone one with unfamiliar geographical features—so at first Spinel has no reference points from

which to make even tentative inferences. In this way, Spinel's already entrenched estrangement from Valan land surfaces on Shora as a nagging anxiety as he acknowledges that there is nothing on the sea with which to orient himself and he is overcome by the feeling that he is no longer safe, and that he is lost (Pt. 2.1). On one of Spinel's first nights on Shora, these feelings surface in a dream in which he is actually lost at sea, pursued by "an unseen seaswallower, while the pounding of marching boots reverberated in his head" (pt 2.2). This dream combines Spinel's fears from both Shora and Valedon—the terrifying monsters of the deep ocean, and the monster of the Pyrrholite war which claims young Valans from Chrysoport—and also points to the structural differences between the two societies and the new structures to which Spinel must orient himself. Life on Shora depends upon environmental changes (which Valans understand, as the West does, to be controllable through the use of technology), whereas the shape of Valan society, as discussed previously, is maintained through violence and fear. While Spinel's physical movement is not necessary to instill in him the fluidity and openness of the exile—and his already alienated position outside of Valan constructs certainly prepares him for further destabilization—Spinel's complete removal from the structures of Valedon contributes to his ability to become a cultural mediator and a conduit for new ideas flowing in both directions.

Both Le Guin's Lyubov and Slonczewski's Spinel are culturally alienated from the colonial societies whence they came. Despite this alienation, they maintain connections to colonial societies which the colonized subjects do not possess. These connections are sites of potential cultural exchange, and through exchange, understanding. The alienation

Lyubov and Spinel experience from their home community (which, in Lyubov's case, is extended to the colonial headquarters on Athshea and its culture of violent masculinity) does not prevent either character from forming new attachments. Indeed, attachment—or, rootedness—is an integral part of a mobile subjectivity. While the nomadic subjectivities which the exile might adopt in response to the destabilized world respond to life “in transition” (Braidotti 33), and demand a flexibility of consciousness that does not reject physical or philosophical movement, Braidotti insists that such movements need not restrict an ability to form attachments to community. Attachments, in fact, are encouraged as the nomad is most adaptable when fully integrated into a variety of social systems, able to assume multiple roles. Braidotti argues that

As a figuration of contemporary subjectivity ... the nomad is a postmetaphysical, intensive, multiple entity, functioning in a net of interconnections. S/he cannot be reduced to a linear, teleological form of subjectivity but is rather the site of multiple connections. S/he is embodied, and therefore cultural; as an artifact, s/he is a technological compound of human and post-human; s/he is complex, endowed with multiple capacities for interconnectedness in the impersonal mode. S/he is a cyborg, but equipped also with an unconscious. She is Irigaray's "mucous," or "divine," but endowed with a multicultural perspective. S/he is abstract and perfectly, operationally real (Braidotti 36).

This formulation of the nomadic subject is particularly suited to the ecologically-conscious subject, which both Lyubov and Spinel become through their interactions and integration into Athshean and Shoran societies respectively. This mode demands functional interconnections and a physical and philosophical fluidity that allows the subject to inhabit the complex webs of ecological life which respond to the lives around them at their points of connection. New ecologies will require the consideration of human interconnectivity with nonhuman beings of all kinds. In this way only is the coming exile

not only survivable, but also inhabitable and generative. Extended ecological networks, however, must be maintained through relations of equality rather manipulations for anthro- or techno-centric hierarchies.

Rootedness in multiple communities and a fluidity that enables movement and understanding between disparate views are features of the colonist-resister characters in Le Guin's *The Word for World is Forest* and Slonczewski's *A Door Into Ocean*. The former text provides a cautionary example, demonstrating the ways that ecological connection can harbour not only generative relationship but also relationships of destruction perhaps more easily understood as consequence. Indeed, the relationship between Lyubov and the Athshean Selver transfers not only understanding of Athshean culture to the colonists, but also a fatal understanding of colonist culture to the Athsheans. In this way, colonizing culture and its rapacious desire is a toxin which seeps throughout the web of life. Stacy Alaimo's trans-corporeality is a useful frame related to that of Braidotti's nomadic subjectivity (and my modified exile) in its similar acknowledgement of the ways in which interconnectedness makes integral contributions to critical awareness. As a deeply ecological text which describes the connections between the Athsheans and the forest, the destruction of the forest, and the incorporation of an ethic of destruction into the Athshean cultural web, *The Word for World is Forest* benefits from an analysis focusing, as Alaimo's trans-corporeality does, on the transfer of toxins between disparate bodies. Alaimo's concept of trans-corporeality argues for an integrated human-environment relationship that reflects the interconnectedness of ecological systems. Importantly, Alaimo connects human bodies not only to environment but also to the

effects of those human bodies on the environment, and—drawing from Ulrich Beck’s concept of the risk society—the effects felt by the populations that accumulate risk instead of wealth. In other words, Alaimo stresses that what we do to our surroundings we do to ourselves. In an environment that is increasingly toxic, Alaimo stresses that humans are not cordoned off from toxicity, that in this space where the materiality of human and animal and plant transfer toxins back and forth, “a nearly unrecognizable sort of ethics emerges . . . A trans-corporeal ethics calls us to somehow find ways of navigating through the simultaneously material, economic, and cultural systems that are so harmful to the living world and yet so difficult to contest or transform” (Alaimo 18). The negotiation of such disparate connections requires flexibility around the understanding of one’s origins and boundaries.

Alaimo’s framework expressing the interconnectivity of bodies is one that is integral to the idea of an environmental exile as it locates the human body in a multiplicity of sites simultaneously. Like Braidotti’s nomad, the trans-corporeal subject’s mobile, shifting awareness of others produces a consciousness which contends with layered and enmeshed considerations. In critical utopias such as *The Word for World is Forest* and *A Door Into Ocean*, those considerations which become a part of the body are often at odds with the balanced ecosystems of the utopia. In sites of imbalanced, concentrated toxicity—whether that toxicity is chemical, social, or emotional—Alaimo’s framework demonstrates ways in which such concentrations shifts awareness to the subtle interconnections of systems previously thought of as divergent. Indeed, trans-corporeality as the interconnections between things draws together human and nonhuman, living and

nonliving, in a web which complicates relationships and as such demands “a profound shift in subjectivity” (Alaimo 20) toward a critical and reflexive awareness. Alaimo argues that the “toxic body” reveals the connections between not only humans and nonhumans, but also the systems in which they reside. In this way, the violent affect and desires exhibited by individuals within a colonial context reveal interconnectivities within the colonial system. Using Greenpeace’s mercury awareness campaign as an example, Alaimo reveals the ways in which nonliving systems, such as economic and political systems, connect living bodies which do not technically occupy the same ecological space. After receiving the results of her own body’s toxicity level, Alaimo muses about the routes that mercury might have taken to end up in her body—through childhood tuna sandwiches or air pollution—but focuses on the revelation of the toxicity level quantifier itself: “It is more than a little unnerving ... not only to receive scientific data about the toxicity of one’s own body but to consider how this particular bit of knowledge appears only after traveling through contingent networks that intermesh science and activism” (19-20). Human-created systems, then, overlay webs of interconnectedness far more diverse and far-reaching than what might immediately be considered an ecosystem. Indeed, Alaimo’s feelings of discomfort at the result of her test might also be considered a part of that ecosystem which the mercury is connected to; feelings are, after all, tangible chemical reactions and electric impulses inside the ecosystem of the human body. Acknowledging the ways toxicity reaches the body works to both disperse the body and locate it within a specific part of the web. In this way, environmental toxicity, like the destabilizations of climate, locates subjects both everywhere and nowhere, demanding a

critical consciousness that simultaneously acknowledges self and other as part of the emerging exilic state of compromised and yet diffuse environments.

In Le Guin's *The Word for World is Forest*, a trans-corporeal examination of cultural transfer illuminates the ways in which the Terran culture of colonization is a toxin which moves from Terran bodies to those of the Athsheans. Just as Lyubov's friendship with Selver creates a conduit through which some Athshean culture reaches and influences Terran actions and Terran understanding of the ethical limitations of their colonial system, that same system transfers violence to a people who had previously been "intraspecies non-aggressive" (Le Guin, *Word* ch. 1). Similar to Spinel's initial disorientation on Shora, Lyubov at first cannot make sense of the ecosystem he finds himself in, "never having walked among wild trees at all" (Le Guin, *Word* ch. 5). At first the forest is a "jumble" and its noises "meaningless"—but with time and contact, what was initially conceived as "total vegetable indifference to the [human] presence of mind" becomes not only familiar but also cherished. In this way, the Athshean ecosystem has a positive effect on Lyubov as he, in his position as the Terran colony's anthropologist, maintains receptivity to the other despite his discomfort. What Lyubov does not immediately recognize is how influence moves the other way—how the toxicity of Terran power structures and the effects of these structures build up in an extended Athshean ecological network. After the first attack on Terran colonists by the newly mobilized Athsheans, there is some acknowledgement of the ways in which humans have changed the Athshean ecosystem, but this acknowledgement is framed in terms of the sustainability of Terran projects on the planet and the way in which aggressive logging is

shifting forest ecosystems to desert. Lyubov suggests that “the native human culture” might not “survive four more” (Le Guin, *Word* ch. 3) years of extraction, but this is in relation to losses in biodiversity, not an acknowledgement of a damaging introduction of Terran culture into the extended Athshean ecosystem.

After Selver leads a massacre at Smith Camp, however, Lyubov recognizes philosophical and affective changes in the Athshean he had befriended and, through this recognition, understands the ways in which his Terran culture and Athshean culture are interconnected—the ways in which he inadvertently spread his colonial toxins to his friend. At first, Lyubov’s understanding of cultural interconnections—and the ways that toxicity in the form of violence travels through a cultural and affective web as it does the ecological one—is impeded by justifications (Le Guin, *Word* ch. 5). Lyubov perceives Selver’s attack as a consequence of Davidson’s initial violence against both Selver and his wife and, in this way, isolates Selver’s violence to a limited series of actions and consequences. This justification constrains Lyubov’s understanding and prevents him from seeing the systemic nature of Terran influence on Athshean culture. Through analyzing the state of their intimate friendship, however, Lyubov begins to see the deep-rootedness of the change in Selver and the entire Athshean network. Indeed, seeing the way in which Athshean subjects are a part of their nonhuman environment, he acknowledges that after Selver orchestrated the Smith Camp attack, the Athshean is “changed, radically: from the root” (ch 5), finally linking the biology of the forest with Athshean affective structures. Perceiving interconnectedness between the Athsheans and the nonhuman parts of their world allows Lyubov to understand the effect that the toxicity

of Terran culture has had on the Athshean world, but it does not become clear until Lyubov returns to the work that he and Selver had completed together: the Terran-Athshean dictionary. When Lyubov hears from another Athshean that Selver has become “Sha’ab”—a word he immediately recognizes as equivalent to “god”—he checks the dictionary for the word’s nuance and realizes that Selver has become, according to his people, not only a god but also a translator (ch. 5). In this way, Selver’s role is to translate Terran culture and bring the products of that culture into the Athshean world, changing that world forever. Lyubov’s full understanding comes when he acknowledges that Athshean dreaming is as much reality as their waking-world, and the Terran violence which infiltrated Athshean symbology like “an infection” or “a foreign plague” (ch. 5) has altered the entire system. Lyubov’s awareness of these system-wide changes, and the previously unknown extent of the system, contributes to his horror at his part in this “translation.” For Lyubov this critical awareness of the trans-corporeal nature of colonial violence contributes to his entrenchment in an exile outside of Terran social networks, but also develops in him an awareness of the ways in which his “Terran-ness”—a position with built-in power despite Lyubov’s alienation from his own people—is a weapon he did not previously know he was wielding.

Even those subjects who are exiled from the dominant culture have a responsibility to identify the ways in which power can be an imbalance in an extended ecosystem and the way toxicity travels from such sites of power to accumulate in sites of “risk” (Beck 19). This responsibility is handled in different ways in Le Guin’s *The Word for World is Forest* and in Slonczewski’s *A Door Into Ocean*. While at the end of Le Guin’s novel

Lyubov tries to challenge the transfer of Terran violence to Athshean culture (a challenge made possible through his estrangement from his own culture and his deep friendship with Selver), the challenge is only successful on the surface. Lyubov is killed in the Athsheans' final orchestrated attack, but his death imprints the intra-cultural friendship on Selver (ch. 6) and qualifies the otherwise omnipresent nature of Terran violence. In this way, despite the effect of Terran culture on that of the Athsheans, subjects from both cultures remain mostly separate—no physical bodies cross cultural boundaries to inhabit another system despite some cultural crossover. In Slonczewski's *A Door Into Ocean*, however, Valan bodies cross physically and culturally into Shoran space. Slonczewski demonstrates that such physical crossings—even while initiating promising understandings—do not always establish responsibility for negatively influential power structures.

Slonczewski's text, in its efforts to rehabilitate the utopia, presents multiple scenarios in which characters either compromise their positions within their own society or otherwise endure social discomfort in order to reach out to cultural others and establish utopian relations. On the Valan side of the exchange, cultural hybridity of varying degrees is demonstrated through Berenice and Spinel, who, as previously mentioned, occupy different positions within Valan society and respond to Shoran culture with varying degrees of receptivity. The reader would assume that Berenice, being an educated woman who spent time on Shora as a young girl, would integrate more readily into the all-female society. Nisi, though, occupies a space that is painfully liminal. Because of her childhood on Shora, her body is too lithe and too purple for Valan tastes (Pt. 1 ch. 5) but she remains

stubbornly devoted to Valan hierarchy. Berenice's connections to Valan power prevent her from fully understanding the Shorans' radical egalitarianism. Power, then, prevents a trans-corporeal cultural exchange as power relationships are not interrelational. Exchange comes more readily to young and male Spinel, who occupied an abject position on Valedon due to his lack of "stonesign"—without which he was destined for destitution (Pt. 1 ch. 2). But even Spinel struggles with the effects of the Shoran ecosystem on his body and his identity. Fully immersed in Shoran life, Spinel cannot prevent his own biology from interacting with the biological life on the ocean moon and being affected by it. Spinel's shock at the new purple tint of his skin (produced by the breathmicrobes the Shorans encourage in order to improve their underwater swimming capabilities) demonstrates that though the Shoran ecosystem readily engages on a physical level, Spinel's connected affective system remains unintegrated. When Spinel reacts to the purple tint of his skin, the deep conflict between his Valan conception of Shoran otherness and his otherwise successful integration into Shoran life rises to the surface. Perceiving the purpleness of his skin for the first time, Spinel screams and falls off the raft, denying the proffered help from the Sharers' "livid limbs and flippers" as these body parts are "grotesque signs of what he would become" (pt 2.6). Despite this initial reaction, Spinel eventually chooses to go unmedicated and maintain a Shoran microbiome inside his body. His choice is significant in that the purpleness of his skin signals willingness to be integrated into the Shoran ecology. This is a signal to which Merwen answers when Spinel is taken and tortured by Valan colonists; seeing Spinel in pain, Merwen recalls that "Spinel was purple by choice, and the day he had made the choice, Merwen had pledged

her life against his pain” (Pt 5.14). Spinel’s willingness to allow his body to be colonized by Shoran microbes is understood as a sign of his integration and loyalty to the Sharers even when he remains unsure of his position in both societies. Spinel’s body, then, is a visible example of the trans-corporeal culture the Shorans create by inviting the other to inhabit their world and themselves.

Spinel’s integration into Shoran life is comprehensive, but Slonczewski never allows the Valan boy total command of and comfort in a Shoran life. Instead, Slonczewski demonstrates through Spinel the negotiations of the exile. Despite Spinel’s deep involvement in Shoran culture and his integrated relationality with Sharers, he frequently returns to his Valan upbringing, particularly at times of crucial relational developments and decision-making. Spinel’s relationship with the Sharer Lystra is one such development in Shoran cultural integration in which Spinel looks to Valan norms to make sense of his interactions with a Shoran woman. Shorans and Valans were once one people, but after generations of evolution in isolated, dissimilar environments—and deliberate “lifeshaping” by the Shorans—sexual intercourse between a male Valan and a Sharer became impossible (Pt 2.5). Despite this knowledge, and despite the fact that Lystra, in responding to Spinel’s sexual needs, “thought up some new and delicious ways of sharing pleasure” and, indeed, “seemed to come up with every possible way there could be,” Spinel maintains an attachment to what he calls “normal” intercourse (Pt 3.8) and its biologically essentialist implications. In this way, the rigidity of Valan culture seeps into even intimate relations between Valans and Shorans. Despite Spinel’s flexibility—which, indeed, denotes a considerably more fluid worldview than the one with which he arrived

on Shora—he maintains a Valan fixedness on what is “normal” and therefore “good” versus the strange or even abject as represented by Shoran lifeways.

Fixedness is not necessarily inherently negative; nor is it entirely avoidable. Rootedness, as previously discussed, is a needed element of an exilic consciousness. For Spinel, the roots he maintains in Valan culture—tempered by the critical ecological worldview of the Shorans—help him to find his role on the ocean moon. Furthermore, through relationships with key Sharers, Spinel becomes increasingly cognizant of not only the effects of colonization on Sharers and Shoran ecosystems, but also of the ways in which Valan stone—a physical and cultural element which propagates Valan hierarchy—is a poison on Shora which locks Sharers into cycles of addiction and despair. With this knowledge, Spinel uses his position as a Valan on Shora to teach Sharers about the stone which threatens their community cohesion (Pt 6.5), in effect arming them against that which would enslave them. Spinel’s learnsharing sessions are popular among the Sharers, who did not previously understand Valan stone and are eager to understand it in the context of its appearance in their Shoran ecosystem. But Spinel’s Valan roots also call for him to learnshare with Valans. Arguing with Lystra about his true place on one world or another, Spinel insists that the reason Merwen and Usha brought him to Shora was to take knowledge back to the Valans and thereby save the ocean moon, asserting that Merwen “wanted [Spinel] to share learning on Valedon, as she did: to weave words like a Spirit Caller ... the spirit of Shora, not the Patriarch” (pt 6.16). Ultimately, it is the rootedness of intimate relation—and the way that loving interaction with an alien other forces Spinel to continually confront his assumptions about that other, the strange Sharer culture, and his

place within it—that keeps Spinel from returning to Valedon. Instead, he reaches out to Berenice who, through her own violent action, has been severed from both Shorans and her fiancé Realgar. In an attempt to mend broken relationships, Spinel sends a whorlshell to Commander Realgar from Berenice. This gesture looks beyond the ways in which Realgar inflicted real wounds on Shoran people and the planet’s ecosystem, and Berenice’s betrayal, to the future potential for learnsharing of Shoran ways on Valedon should Realgar and Berenice be reunited. In this way, Spinel anticipates the ways in which Berenice—familiar with Shoran culture but rooted through her class position to Valedon—and he might use their individual connections to become mediators for Shora, speaking not *for* Shorans, but *to* the Valans who do not understand them.

Exile is a multifaceted experience which can be either an involuntary position or a chosen consciousness. Analysis of Le Guin’s *The Word for World is Forest* and Slonczewski’s *A Door Into Ocean* demonstrates both exilic modes within the context of a paradise environment which one culture seeks to claim through a colonial project. In both novels, the colonized other responds to imposed colonial exile with a rejection of that imposition through escape into mindworlds of preservation and autonomy. The colonial subject, conversely, adopts an exilic subjectivity through confrontations with the alien-other and the self-as-other, resulting in a critical awareness of the ways in which relationship is an integral part of ecosystems and that fighting against ecological relationship is detrimental to the holistic environment which includes human and nonhuman relations. Most importantly, both Le Guin and Slonczewski—as white feminist writers—are critical of the ways in which the dominant culture is centred in science

fiction featuring alien contact narratives and so centre the other in their stories. This centring resists the urge to reproduce “white saviour” narratives and, instead, creates stories in which characters originating from the dominant, colonial culture both recognize the ways in which their culture is a “trans-corporeal” toxin which floods the alien ecosystem and the ways in which connection to that dominant culture can be used as a bridge to an understanding and interrelationality that resists colonial erasure and centres the land—and land-based cultures—in relations between two peoples. Exilic consciousness must not only be aware of and open to other modes of being, but also the ways in which dominant subjectivities continue to influence others and the power that it has. Furthermore, consciousness of exile must recognize the cultural buildup of toxins which continue to move through political and emotional systems even after toxic structures are addressed. Acknowledging both sides of exile is a crucial step in recognizing how colonial structures contribute to ecological alienation and the continued reproduction of the power structures which create destructive relations between humans and nonhumans.

CONCLUSION

This chapter examined a result of the Eden mythology: the pervasive Western fear of the loss of perfection, the imperial and colonial behaviours that arise from that fear of loss—and the potential for further human development in the state of exile. The relation of this chapter’s materials to space is complex and sometimes ironic. While in my main analysis, I examined Le Guin’s *The Word for World is Forest* and Slonczewski’s *A Door Into Ocean*—two examples of feminist science fiction set in space—both texts are not

looking back at Earth with nostalgia, as in the first chapter, but looking out to space with a critical reproach at the continued reproduction of colonial attitudes in order to reclaim a perfect garden space. Memory and desire remain integral literary tropes which contribute to the enfolding of these texts into the idea of the green utopia, introduced in the first chapter and further developed here. Le Guin's *The Word for World is Forest* and Slonczewski's *A Door Into Ocean* set up an estranged paradise, using estrangement to force the Western reader to orient themselves to the behaviours of aliens rather than humans, to look back at the Terran or Valan societies which are so close to their own, to remember the histories of the American and Canadian states, and to react to the behaviours of those societies with disdain—but also with an informed hope for change. Le Guin and Slonczewski address in these texts a utopian desire for better relationships not only between humans and their environment, but Western humans and human others. Thus, the treatment of these others must be incorporated into the green utopia, recognizing the ways in which ecologies extend beyond the nonhuman world and are fully entangled in human biology and human affect. Both *The Word for World is Forest* and *A Door Into Ocean* were written by feminist writers who were critical of the means by which American society has attempted to achieve utopia—Le Guin as the daughter of an anthropologist, and Slonczewski as a biologist. That both writers, drawing from different but related knowledges, focused on colonization points to some of the interconnections between colonial projects in North America and abroad, ecological destruction, and utopia. Even at the time of these novels' publication, these connections were filtering through American and Canadian consciousnesses, through the vigorous

protest of the Vietnam war, and in the rise of the American Indian Movement throughout the 1970s.

While the idea of the green utopia is challenged most recently by the increasing instabilities caused by climate change, it is important to recognize that ecological destruction at Western hands is not new—that the American (and Canadian) project has been a destruction of ecosystems, both in the traditional sense and in the ecological conception of this project which includes human affective networks connected to the land. The difference which now affects the American and Canadian ability to dream socially of green futures is that there remains no corner of either country that has not been mapped, charted, and catalogued—there is little left to form the material of dreams. Despite this, both Le Guin's and Slonczewski's texts take up the dream space as one in which colonized subjects escape oppression and reclaim their power. Further, this idea that there are no more frontiers to confront, no wilderness of which to dream, is intricately connected to the continued colonial project which shifts, now, to resource extraction to fuel an off-planet expansion. For the colonized in these texts, mindworlds do not provide a space in which to extend colonial mythologies; for colonized subjects, alternative subjectivities inspire a fluidity which enables one to recuperate self and society while still mired in spaces of loss. With the resources gleaned from fractured mountaintops and northern mines and wells, America especially looks to space. Lisa Garforth insists that if the green utopia is not to be hobbled by its associations to the cultural concept of nature, if it is to remain a relevant idea it must incorporate the effects of these movements—the destruction of so-called nature—into itself (137); in contrast, I argue that the

entanglement of melancholy and grief for a concept that never truly existed is not enough. Green utopia must also remember the effects of colonial projects in the extended ecological sense of this project—remembering and incorporating into the dream the ways in which the destruction of worlds affected not only immediate environments but continue to echo through networks of feeling. Considering affective webs and the ways in which feeling as ecological space can contribute to the production of fluid perspectives and subjectivities is a part of the disruption of exile—but an exile which reclaims disruption in the name of equality. Although Le Guin and Slonczewski used space not as a “final frontier” on which to pin this kind of entangled utopia, but as a critical environment to comment reflexively upon the colonial cultures in which they were and are a part, these authors’ texts remain focused on the Western way of life. They remain distanced—victims, perhaps, of the utopian idealization and the science fiction estrangement employed to tell their stories. In the next chapter, in contrast, Indigenous women use science fiction to take to the stars, looking forward to a future that reclaims lost ecologies and forges connections between a decolonized cosmos and memories of Earth.

CHAPTER THREE

Survivance in Exile: Exoplanetary Land Relations in Indigenous Science Fiction

Even before the discovery of the Americas, Europeans had been invested in the utopian imaginary. Thus, when paradise mythology was inscribed onto the South American landscape by Columbus—who imagined that the “mouth of the Orinoco River [was] one of the four rivers flowing out of the Garden of Eden” (Phelan 72)—and later Elizabethan explorers were “reminded of Elysium, Atlantis, and enchanted gardens, Eden and Tirnanogue” (Marx 40), these connections merely transposed a well-known narrative rooted in “centuries of longing and revery” (Marx 40) onto the so-called New World.⁶⁶ That longing, as discussed in Chapter One, represents the affective response to what Carolyn Merchant calls “a grand narrative of fall and recovery” which describes “the long, slow process of returning humans to the Garden of Eden through labor in the earth” (*Reinventing* 133). This recovery narrative is re-inscribed through science fiction’s replacement of human labour with technological advancements—and through, as discussed in Chapter Two, the alien other which often stands in science fiction narratives for those outside of Western culture. Despite the previously discussed detrimental effects of such re-assertions, science fiction’s attachment to these tropes also creates an opening

66 William Cronon notes that narrative transpositions onto the Americas fluctuated between paradise and wilderness. While Phelan recognizes an original impulse to label the New World as edenic, Cronon illustrates that this first impressions eventually gave way feelings of “bewilderment” or “terror” in the face of landscape Europeans interpreted as “‘deserted,’ ‘savage,’ ‘desolate,’ [and] ‘barren’” (70). By the late 1800s, however, the narrative had shifted again—a movement exemplified by Thoreau’s 1862 declaration that “wilderness [is] the preservation of the world” (Cronon 71). Further, Cronon argues that despite the fact that the North American “wilderness” had formerly been interpreted as a land “on the far side of the garden wall ... it was [now once again] frequently likened to Eden itself” (72). The instability of the application of European utopia narratives onto the American landscape demonstrates a persistent and continued effort by settlers to understand the land they occupy within the context of their own culture’s narratives and that these narratives remain an uncomfortable fit.

through which emerges new Indigenous voices in the genre. Merchant points out that “American officials changed the Indians’ own origin stories to make them descendants of Adam and Eve” (*Reinventing* 144). Yet as this chapter’s Indigenous science fiction texts by Lee Maracle and Mari Kurisato both demonstrate, not only did Indigenous people largely reject the Western recovery story and its implications for Indigenous lives, they also maintained and continue to build their own green imaginaries based on relationship and resistance to colonial displacements. While guarding against further appropriation of Indigenous cultures, settlers—whose impact on the Earth is disproportionately heavy—can look to Indigenous people’s interrelational approach to the earth to reshape their own affective, intellectual, and practical responses to the environment.

On a fundamental level, Eden mythology shapes relationships to the landscapes currently under Western control, especially considering the original *terra nullius* approach to the North American continent—and the historical and continued impositions on land the settler state considers unoccupied and thus awaiting “improvement” or exploitation. Supporting an analysis of these Western edenic structures, the previous two chapters focused on the ways in which the myth of paradise and exile has shaped the Western utopian impulse. Chapter One introduced the concept of Jewish and Christian exile, and examined the ways in which Tiptree’s and Gloss’s exoplanetary narratives highlight an often destructive longing for past perfection. These feminist texts offer critical readings of myths of paradise and utopia, providing a contemporary voice for Eve’s perspective of alienation and trauma. Chapter Two, turning to the estranged and colonized utopias of Le Guin’s *The Word for World is Forest* and Slonczewski’s *A Door Into Ocean*, examines

exile using two different lenses: in these texts, the colonized subjects resist the colonizer's mythical desire for utopia (and the oppression wrought by this desire) by escaping into their own mindworlds and by building transgressive opportunities in the green utopia—while alienated colonizers use their exiled positions to build cultural bridges and mitigate colonial violence.

Considering the triple conception of exile—as a settler self-conception to be alleviated by a mythological return, a colonial imposition on Indigenous bodies and cultures, and as a critical subjectivity which enables resistance to entrenched social structures—Chapter Three shifts the focus away from the feminist science fiction canon to consider the ways that emerging Indigenous science fiction negotiates a multiplicity of exilic positions to produce Indigenous futurisms which I argue can align with green utopian imaginaries. In Canada and the United States, exile is the condition of Indigenous people under old and new colonial projects. This positionality is further described by Aileen Moreton-Robinson (an Australian academic and member of the Goenpul tribe of the Quandamooka nation), who stresses that unlike other exiles, Indigenous peoples cannot adopt an exilic identity in the Eurocentric sense previously discussed by both Braidotti and Eva Hoffman—a privileged dual identity that connects one to both the original homeland and the land of exile. Nor can Indigenous peoples easily attach themselves to nationalisms as a means of restructuring the self because nations as they have been conceived of and imposed by Western colonial powers are part of the system perpetuating colonialism (Moreton-Robinson 33). Despite the negative experience of an imperially imposed exile on or in proximity to one's homeland, Indigenous connections to

a fundamentally different set of mythologies—and Indigenous people’s rejection of Western conceptions of paradise and edenic return—alleviate some of the effects of a colonially imposed exile. The exilic subjectivities that acknowledge trans-corporeal connections and build relational networks are supported by the prevalence of trickster mythologies across Indigenous cultures. Gerald Vizenor asserts that the trickster is a “liberator and a healer” which may appear in Indigenous art, but the trickster is also “a comic sign, a communal signification and a discourse with imagination” (Vizenor, “Trickster Discourse” 187). In his study of the trickster in Indigenous visual art, Allan J. Ryan argues that the trickster—a foundation of Indigenous storytelling which challenges rules and boundaries—is increasingly taken up as a mode in which “political power and oppressive government policy have been contested and critically deconstructed” (168). Not confined to a physical presence within this chapter’s narratives, I discuss the trickster mode as a way of perceiving the world and moving within it which defies boundaries and categories, and destabilizes hierarchies. Additionally, I link the effects of this ironic approach to hierarchical relations to a mode of criticality and destabilization to what Gerald Vizenor calls “survivance” (*Native 1*)—a literary term linked to Indigenous ways of being which defies the colonial project not only through survival in the face of genocide but through continued resistance. In this way, I adapt principles of survivance into a comprehensive conception of exile which acknowledges multiple positions and subjectivities in response to Western impositions on Indigenous peoples and the land. Importantly, this survivance is, as David M. Higgins argues, a “disavowal[s] of victimry” (Higgins 54) and a reclamation of relations interrupted by colonization.

This chapter opens the hierarchies and binaries of the West to the voices of Indigenous peoples, those disenfranchised from not only the land but also their cultures and languages, those who have not occupied this space in lieu of the desired paradise but made a home of and with it in ways that European-descendent settlers have not. Indigenous science fiction draws from this root of relationality in its double-origin: it originates from a long history of telling stories that intersect the everyday and the otherworldly, both in oral and written form, and it acknowledges Indigenous writers' efforts to reclaim the colonization narratives so popular in early genre stories. Lee Maracle's "The Void," for example, is published in an anthology which situates science fiction stories as part of the mythological story-telling tradition. In introducing his anthology, editor Neal McLeod notes how in the title of the volume he brought together the Cree words *mitêw* (a spiritually powerful person) and *âcimowina* (stories), a combination which McLeod translates as "stories that are beyond the ordinary," or—in line with pulp magazine tradition—"extraordinary stories" (McLeod 4). Grace Dillon, citing Nisi Shawl, similarly argues that a movement in Indigenous science fiction is to "[lose] the restrictive notion that science and religion are antagonists" as a precursor for expanding aesthetic possibilities (Dillon, "Indigenous Futurisms" 4). Further, though Dillon acknowledges that science fiction's colonial origins present problems or even limitations to the genre (Dillon, "Miindiwag" 219), she stresses that inclusive, boundary-breaking narratives make indigenous science fiction "a praxis for healing and balance" (Dillon, "Indigenous Futurisms" 4-5). Thus, Indigenous science fiction narratives—or "Indigenous Futurisms" as they are often called—draw from a tradition of knowledge

conveyance that links myth and science together. Indigenous science fiction rises now into a more mainstream position due to the historical diversifying work of women in the genre.⁶⁷ As Lisa Yaszek and Patrick B. Sharp point out, this work was not only done by white middle-class women—though these were, indeed, the majority—but also by women who claimed Indigenous ancestry, such as Lilith Lorraine and L. Taylor Hansen (Yaszek and Sharp xviii).

Drawing from a selection of short stories from an emerging archive of Indigenous science fiction, this chapter will further complicate the dominant mythology of paradise and exile which has been the foundation of this study thus far, connecting a composite survivance concept to living in exilic spaces with exilic subjectivities. As I have demonstrated, Western mythology—despite its textual acknowledgement of complexity within the garden space—has culturally produced both alienation from nonhuman life and their interconnected ecologies and the fear of exile which drives an ironic utopian impulse. Contrary to this alienated and therefore destructive utopian movement, in this

67 While this diversifying work has been done most recently by people of colour and feminists, it is important to note that though many works of Indigenous Futurism contain many of the same themes addressed in feminist narratives, many Indigenous women do not consider themselves feminist due to its historical associations with whiteness and a liberatory politics that was slow to take up Indigenous issues. At the “Indigenous Feminisms Power Panel”, a talk that took place in 2016 at the University of Saskatchewan, panellists refer to the conflict between the feminist label and indigenous women’s decolonizing politics. Audra Simpson, who grew up partially on Mohawk territory in Kahnawà:ke and partially in Brooklyn, New York, discusses the differences she perceived in women’s issues in American white feminism—focused mostly on reproductive rights and women’s health care—and indigenous women’s issues, which focused more on status, land, water, and women’s disempowerment. While she acknowledges reluctance around uncritically adopting the label feminist, she discusses how the indigenous feminism project has re-centered her analysis, allowing her to challenge disempowerment and its relationship to other political subjects (human and nonhuman). Similarly, Kim TallBear differentiates indigenous feminism from the feminism of women of colour—and, indeed, does not consider herself a “woman of colour”—because indigenous relationships to colonial power demand a different, more land-oriented, focus. Both TallBear and Simpson acknowledge the possibility that the word “feminism”—as it relates to indigenous women’s struggles—may be better expressed in an indigenous language than it is in English.

chapter, mythology is not removed from the quotidian life of the people it influences; instead, trickster mythology, which responds equally to the environment's relationality and changeability, draws on long traditions of co-adaptations among interconnected life forms and thus produces Indigenous futurist thought. Such thinking evidenced by the emerging body of Indigenous science fiction narratives produces fluid literatures responding to imposed structures and the resultant traumas, and literatures dreaming of a sovereign, interconnected future. This interconnected future is depicted in science fiction as extending awareness of and connection with Earth's ecologies into the space setting, where Indigenous characters find their connections to the land affirmed. The exoplanetary settings of Lee Maracle's "The Void" and Mari Kurisato's "Imposter Syndrome" demonstrate a fluid access to futurity upheld by memories of thriving Indigenous communities and the desire to reproduce those communities in a future context. Through memory and desire Maracle and Kurisato demonstrate what it means to be simultaneously exiled by colonial structures and ecological destruction, and to engage in survivance: that is, generative modes of being outside of Western structures. In this way, these examples of science fiction written by Indigenous women demonstrate survivance in employing the skills, behaviours, attitudes, and affects required to inhabit exile demonstrated through characters' resistance to colonial structures and their ability to act outside of those structures to nurture an interconnected sociality. Drawing boundary-breaking trickster elements from a mythology that demonstrates a generative exilic state which counters the alienated exile of Western myth enables one to live fully within that space. In Indigenous science fiction, exile is not a temporary waypoint before arriving at some idealized future

—it is a full embodiment and engagement with the chaotic impositions of both Western culture and a changed ecosystem. This exile is engaged in a survivance which is rooted in fundamental aspects of Indigenous cultures and the optimism and adaptability necessary to tackle humanity’s biggest social and environmental hurdles historically and in the coming climate change destabilizations.

APOCALYPSE IN THE AMERICAS, SINCE 1492

In Chapter Two, I described the effects of colonization in Le Guin’s *The Word for World is Forest* as an apocalypse. Not only did Terrans physically destroy the Athsheans global forest, but Terran destruction infiltrated Athshean culture through dreams. In this way, the destruction seemed complete; but active dreaming eventually reshaped Athshean culture and the end of the novel suggests that Athshean society will find coherence again after apocalyptic loss. Whether Athshea will be an ecological utopia again despite the inevitable changes, however, is unknown. As Garforth suggests, ecological utopia must consider the loss of nonhuman ecologies as a loss that is directly connected to humanity and, as such, enfold a melancholy strain into its utopian desire (153)⁶⁸; I argue, therefore,

68 Garforth’s inclusion of melancholy in the green utopia should be contrasted both with the Indigenous thinkers discussed in this section—who present positions of resilience in the face of apocalyptic destruction—and with the increasing despair of white settler society. Wendy Brown positions this demographic of despair using Walter Benjamin’s term “Left melancholia” an “epithet for the revolutionary hack who is, finally, more attached to a particular political analysis or ideal—even to the failure of that ideal—than to seizing possibilities for radical change in the present (Brown 458). Left melancholia requires a level of isolation in order to persist—an isolation that is provided to white Europeans and European-descended North Americans through inhabiting privileged positions in society. This privileged allows “a certain narcissism with regard to one’s past political attachments and identity that exceeds any contemporary investment in political mobilization, alliance, or transformation” (Brown 459). While the Anthropocene marks a time of increasing environmental and social precarity, many within this group—who are actually positioned with access and power to contribute to transformative response—instead fall into a solipsistic despair. This is, of course, radically different from the despair which destroys boundaries and demands a transformed worldview, such as that expressed by Anishinaabe artist and scholar Leanne Simpson. She acknowledges the anxiety produced by the collapse of Western structures and the ecologies that support them, but also that the end of the world is sometimes a matter of local perspective: “If a river is threatened, it’s the end of the

that the grief that is extended to lost ecosystems must also be extended to the people attached to them. In this section, I discuss this process of severance as one which many Indigenous people today are considering an apocalypse (Gross, Risling Baldy, Roanhorse, Tallbear). Further, this apocalypse wrought by colonization influences the ways in which many Indigenous people consider the coming climate-change related instabilities.

As predictions about the effects of climate change become increasingly dire,⁶⁹ it is difficult not to make connections between the future as expressed by climate models and the future world that is presented through futuristic film, television and literature.⁷⁰ In the primary texts discussed in this chapter, apocalypse is the past and present—an event or process which had a distinct historical impact with continuing effects in the present—but Indigenous survivance releases the future from this trajectory. For example, in Lee Maracle’s short story “The Void,” the literal destruction of the entire planet is held in tension with the structural inequalities which prompted the “meltdown” event. This tension creates a liminal space in which Indigenous characters and other characters of

world for those fish. It’s been the end of the world for somebody all along. And I think the sadness and the trauma of that is reason enough for me to act” (Klein). For Simpson, the focus is less on personal feeling than on systemic relationships. She does not allow feeling to immobilize action, to prevent what action is needed for transformation to right relations.

69 One of the latest published climate model studies (as yet forthcoming from *Nature Communications*), using a new comprehensive “system dynamics model of social, economic, and environmental earth systems and their interdependencies” (“Next Ten Years”), predicts that there are only ten years left in which to act to achieve the Paris Agreement climate goals. This study runs several scenarios—such as a 5% per year rate of renewable adoption versus the current rate of adoption of 2.6%—and still concludes that significant negative carbon technologies are necessary in order to meet climate goals and contain temperature rise.

70 Cutcha Risling Baldy (a member of the Hoopa Valley Tribe in California and a professor at Humboldt State University) uses the violent collapse of society depicted in *The Walking Dead* television series in order to contextualize for non-Indigenous settlers the temporal and emotional proximity of the experience of violent colonization in California. Similar to the colonial connections Risling Baldy makes to zombie apocalypse, speculative fiction writer Rebecca Roanhorse describes how a television documentary about Columbus prompted her to see the history of the Pueblo people as one of enduring apocalypse and—most importantly—surviving. Both Risling Baldy and Roanhorse orient apocalypse in the past but stress that the effects—including more subtle acts of violence—are ongoing.

colour must interrogate the destructive effects of their former society and find ways to rebuild that changes the path of society away from the all-consuming Void. The Void—an apocalyptic force—is an entity empowered by structural violence, and one which the story’s characters must consider in every movement toward their future utopia. Similarly, Kurisato’s “Imposter Syndrome” positions a nonhuman cyborg entity, Aanji, at the critical juncture between the Earth’s destruction and an ecologically balanced but off-planet future. Aanji’s ability to navigate her current oppressive world in order to enter into the community of the future utopia, importantly, involves sharing the memories of an Indigenous elder, Aanji Iron Woman. The elder’s memories illustrate the previous apocalypse of lost cultural coherence created by the colonization of the Dakotas. These science fiction short stories written by Indigenous women, therefore, reshape understandings of apocalypse as not a future event, but an event that haunts both past and present Indigenous experience. The apocalyptic event, then, is one with which Indigenous writers and their characters continue negotiations in working toward a green utopian future. Survivance—survival and intergenerational continuance as resistance through ongoing interconnectedness and regeneration—creates links between Indigenous ways of knowing and being and technological futures which are reconciled to healthy, whole ecologies.

Indigenous science fiction contextualizes the past apocalypse of colonization using the genre’s ability to extrapolate current issues into future worlds, or create analogous scenarios in order to comment on present problems. This kind of thinking around apocalypse, post-apocalypse, and colonization—acknowledging the tension between past,

present, and future and the ways in which seemingly distinct temporal frames are actually deeply connected—is not exclusive to genre writers. Long-term perspectives which move forward and backward in time are, in fact, common across many Indigenous cultures. Kim TallBear (a member of the Sisseton Wahpeton Oyate and a professor at the University of Alberta), for example, asserts that in the western region of North America, and in Minnesota in particular, Indigenous peoples suffered a 90 percent mortality rate and since 1862—for five generations—have been living in a post-apocalyptic world (LeBare and TallBear). TallBear stresses that, given the traumatic history of genocide across Indigenous populations, the emerging Anthropocene does not provoke the terror with which it confronts white settlers. Increasingly, Indigenous populations are observing tangible benefits of settler society collapse. The decimation of the white middle class under neoliberalism, while detrimental to both white and Indigenous populations, has benefited local ecologies and is therefore an asset to the Indigenous peoples who live in proximity with these environments. TallBear cites the example of the collapse of farming by settlers in the Dakotas on the land that had previously been highly managed. After farmers left the area, the lack of land management enabled the formerly displaced wetlands and wildlife to return. There is “nothing more beautiful to my eyes than an abandoned farm,” TallBear says, in a statement which underscores the economy versus ecology worldview differences between settler and Indigenous society, and the “biocultural hope” that “emergent ecologies” lend to Indigenous populations (LeBare and TallBear). TallBear argues that while the Anthropocene does not inspire the same fear in Indigenous people as it does in settlers, the increasingly centralized economy has

produced understanding between the settler and Indigenous populations that have been at odds for generations. This new similitude TallBear describes points to the fact that, due to widespread economic collapse, “white people are down in the muck too,” (LeBare and TallBear) experiencing the instability that has long been a part of the Indigenous experience of colonization and a part of an Indigenous post-apocalyptic. Landscapes altered by industrial and pre-industrial farming—technologies which do not work with the land’s natural features but modify them to function within the settler economy—are widely considered a devastation, and increasingly as a post-apocalyptic landscape.⁷¹ Indigenous survivance in this devastated landscape is a post-apocalyptic way of life. TallBear makes clear the cost of such destruction when she argues that the loss of land is directly related to the loss of cultural knowledge experienced by Indigenous nations. Speaking to the ways in which the land and those connected to it (both human and nonhuman) continue to change according to their own agency, TallBear connects the loss of this relationship with uncertainty for the future. She stresses that,

it’s really heartbreaking for us when we get these glimpses of understandings and know-how and ... we’re not sure we can work our way back to that. Some of that knowledge has disappeared, although I think it can be

71 Indigenous experiences of the post-contact and colonization periods can be understood as post-apocalypse, with some discussion around what is meant by the prefix. Kim TallBear, Cutcha Risling Baldy, and Rebecca Roanhorse all write about contemporary struggles stemming from initial colonial violence. Lawrence Gross writes about the inter-generational effects of “Post Apocalypse Stress Syndrome” (Gross 437) on Anishinaabe peoples. Each of these thinkers recognize a period of initial, intense violence, the effects of which are still experienced today. Eve Tuck and K. Wayne Yang write that settler occupation of Indigenous land is, even after the initial violence which resulted in that occupation, “a disruption of Indigenous relationships to land” and “a profound epistemic, ontological, cosmological violence” which is “not temporally contained in the arrival of the settler but is reasserted each day of occupation” (Tuck and Yang 5). The “post” in the post-apocalyptic period, then, does not indicate that the event and all of its reverberations have passed, but that the original violence remains, presented in more subtle ways than during the initial event. Rejections of the prefix—assertions that the apocalypse continues to this day for Indigenous peoples—are not out of line, nor are they at odds with the “post-apocalypse” subgenre of SF, which often presents continuing violent struggle after an initial catastrophic event.

reconstituted in some ways by going back and living in intimate relation in those places. Again, that's undercut by the capitalist system we live in and by the colonial state that partitions land up in certain ways (LeBare and TallBear).

For TallBear, the idea of ecology encompasses not just the physical manifestation of the natural world, but also human knowledge about and relationship to that world. There is a striking parallel between the idea of animal and plant extinctions and the loss of knowledge that occurs in forcible removal from the land, and the genocide of not only human bodies but the living practices which put those bodies in relation to the land and its nonhuman inhabitants. This link between ecology and human knowledge and praxis is integral to both Lee Maracle's "The Void" and Mari Kurisato's "Imposter Syndrome." In both texts the creation of future worlds and the Indigenous characters' ability to inhabit those worlds depends on the recognition of interconnectedness. In "The Void" the knowledge of interconnectedness comes through the observation of both animals and geological features and recognition of how these elements of ecology affect human social structures. In Kurisato's "Imposter Syndrome," this knowledge is transferred from human to nonhuman through an exchange of memory which points to the expansiveness of ecosystems and the breadth and depth of information contained therein. The embodied expressions of cultural practices are part of an ecosystem that extends beyond the physical interactions between a being and its habitat. The Indigenous way of thinking, which TallBear expounds upon, embraces the liminal as the relational space between bodies containing the impetus to maintain relationship; as such, TallBear recognizes that relationships are constantly in flux. She stresses, however, that relationship means

transgressing perceived boundaries, or discovering that the boundaries that one assumes are an expression of strictly human realities.

Recovering from apocalypse while living with its effects requires a kind of exilic balancing act—a recognition of life outside of one’s preferred social structures while rebuilding knowledges and socialities from sometimes difficult-to-define liminal states. Expressing the tension that exists in attempts to reconcile binaries—tension which threatens displacement or exile—TallBear first asks the question “how do we go from thinking about human/animal, man/woman, to being in relation?” (LeBare and TallBear). Being in relation necessarily demands an understanding and respect between entities that often have different physical, emotional, and spiritual expressions in the world. On being in relation, Leanne Betasamosake Simpson (Mississauga Anishinaabe) stresses that “the alternative [to extractivist settler society] is deep reciprocity. It’s respect, it’s relationship, it’s responsibility, and it’s local” (Klein). Further, Simpson connects reciprocity to the Anishinaabeg concept *mino bimaadiziwin*, or “continual rebirth” (Klein). *Mino bimaadiziwin* demands responsibility, as only in a system in which each element is balanced with others in its ecosystem will life persist. Simpson argues that “the purpose of life then is ... to promote more life. In Anishinaabeg society, our economic systems, our education systems, our systems of governance, and our political systems were designed with that basic tenet at their core” (Klein). Simpson’s assertion that the purpose of life is the promotion of “more” life should be qualified by the principle of *mino bimaadiziwin* which—in opposition to Genesis’ “be fruitful and multiply, and fill the earth and subdue it” (1:28)—centres cyclical relationships rather than relations often interpreted as

hierarchical or even hostile to nonhuman life. While *mino bimaadiziwin*'s associated concepts stretch toward ideas which may to settlers seem to mark the natural world as ineffable—as it is in Western understanding, save for in economic terms—TallBear argues that relationship demands grounded action that accounts for the physical and spiritual in a non-hierarchical manner. TallBear, however, cautions against the concept of the sacred as a way to enter into relationship with the other, stating that the concept of the sacred demands its opposite in the profane, which necessarily creates a binary. Instead, TallBear insists that “nothing is profane in our world” (LeBare and TallBear). TallBear's rejection of both the sacred and the profane draws the world and its creatures into an egalitarian and liminal space, a space that defies the assurances and restrictions of categorizations, and insists that relationships be established and maintained between each person (human and nonhuman) with their own considerations, in their own way. Rebuilding cohesive societies after apocalyptic events necessarily requires such critical considerations if the process is to avoid recreating colonization's hierarchical (and thus largely non-responsive) structures.

TallBear argues that treaties, as an attempt to find a middle way between Indigenous and settler societies, are increasingly relevant in the Anthropocene as a means to establish relationship on a systemic level. On a geophysical level, treaty offers some measure of protection for the environment while establishing the parameters for interaction between cultures. Similarly, Billy-Ray Belcourt offers relationship as a way to penetrate boundaries—an action which, he argues, invites the apocalypse in order to begin a new world. While Risling Baldy and Roanhorse acknowledge apocalypse as a historical event

which decimated Indigenous cultures and land-based knowledges, increasingly apocalypse is readdressed (as with TallBear and Belcourt) as part of a restorative practice. This is a movement which can be observed in both Maracle’s “The Void” and Kurisato’s “Imposter Syndrome”. For example, in “The Void” the Earth and all its life is destroyed in order for new, egalitarian structures to be established when life reemerges. In “Imposter Syndrome,” the apocalypse is not so literal, but Kurisato describes a world under immense stress. Climate and landscape changing weather events and patterns alter the world as the reader knows it. This encompassing and prevailing stress forms a backdrop to sociological stressors: non-cit Aanji represents a cyborg underclass used for labour and denied human rights. As will be discussed later in this chapter, the violent oppression of non-cits examined on a backdrop of ecological collapse is linked through memory to the previous apocalypse of colonization which similarly sought to create a labouring underclass from Indigenous societies. The double apocalypse of “Imposter Syndrome” prompts a regenerative movement which, as in Maracle’s story, demands critical engagement with structures of inequality and offers, in their place, a community-focused green utopian imaginary. In both texts, human connection outside of structures of power instigates the reconnection necessary to rebuild worlds. This generative use of the apocalypse concept redirects Western fear and anxiety toward Western structures as the source rather than the victim of catastrophe, demanding acknowledgement of how Western structures prevent the kinds of generative relationships which are a part of Indigenous resurgence. Furthermore, the Indigenous reconstruction of apocalypse argues for the end of Western structures as a necessary step toward the reconciliation of Western

society to the land it occupies and the people who live in relationship to that land. Stressing that “decolonization is apocalyptic,” Belcourt argues that relationship (in this case, between settler and Indigenous people) can reverse the process of colonization under which “entire worlds have hardened around patterns of thinking, forms of sociality, and state-building practices that unevenly distribute life” (Belcourt and Roberts). Just as TallBear made the connection between Indigenous people and the white settlers affected by neoliberal policy, Belcourt argues that decolonizing relationships are possible between those who “will get knee-deep in the rubble” together, performing relationship as “friendship [which is] keeping us attached to life, and to a future that actually wants us in it” (Belcourt and Roberts). Such disparate relationships are a part of both Maracle’s and Kurisato’s narratives. In “The Void,” a non-homogeneous group of survivors work to overcome their learned biases to rebuild ecosystems and social structures on a recovered Earth. Similarly, the Aanjis in “Imposter Syndrome” come from very different positionalities, but their sharing of blood and memory helps to establish a beneficial diversity in the Star River tribe which seeks to establish the future of humanity in space. Relationality post-apocalypse, then, requires collaborations across boundaries. In this way—like TallBear’s ecologically reclaimed farm—this rubble of dismantled colonial systems and ways of life (and the subsequent emergent relationships both human and nonhuman) is fertile ground for new ecologies sprung up from the old.

Despite the effects of years of austerity on white settler communities, there remains resistance in these communities, who have historically benefited from colonialism, to building the relationships required to create a decolonized future. Evidence of this

resistance is present in both Maracle’s “The Void” and Kurisato’s “Imposter Syndrome” in the ways in which dominant sectors of society work to maintain segregation between both different groups of humans (and nonhuman beings) and humans and the land. As will be discussed in more detail later in this chapter, both stories illustrate differences in culture, highlighting the differences between hierarchical or resource-based land relations on one side and responsiveness and relationality on the other. It is important to note that the former perspective can be used to tie Indigenous bodies to the land in a way which maintains unequal social structures. While TallBear elaborates upon the ways that humankind’s connection to the land separates Indigenous and settler economies, others assert that the settler economy not only considers the land a resource, but also conflates Indigenous and racialized bodies with the land.⁷² This conflation is an integral part of the colonial project and its accumulation of capital from land-based resources. This process of primitive accumulation or accumulation by dispossession—which “arose from both the resource extraction on Maehkaenah-Menaehsah [or Turtle Island], as well as the enslavement of African and other peoples, were, and remain, the major forces that allowed the capitalist world economy to emerge in the first place” (Pflug-Back and Kesīqnaeh). At the dawn of the fur trade, Indigenous labour was necessary in order to establish and maintain colonial structures. By employing Indigenous people in the labour of transforming nonhuman life into capital, or in labour which designates land as the site of future capital accumulation, Indigenous bodies are introduced into exile as Arendt’s Homo Faber, working to transform their world into resources for export. This is a

⁷² See, for example, Kelly Rose Pflug-Back and Enaemachkiw Kesīqnaeh, and Deloughrey and Handley’s introduction to *Postcolonial Ecologies*.

movement previously discussed in this project as part of the Western narrative—a movement which has ultimately proven, through accelerating environmental collapse, to be an unsuccessful attempt to build security and belonging (or, mythologically speaking, to re-enter the garden). But for Indigenous peoples this labour performs double duty in first recategorizing land as resource, and then allocating resources outside of or against Indigenous interests.

Labour for the establishment and security of Western society harms Indigenous individuals and communities and reproduces apocalyptic destructions and destabilizations. Refusing that labour—rejecting Homo Faber and the false security of a constructed paradise in an effort to return to relationship with the land—is a survivance movement which seems, on the surface, to invite destabilization. Pflug-Back and Kesīqnaeh note the colonial impositions on those who participate in the settler economy through their labour, which is often necessary for short-term survival; these labourers, then, uphold colonial structures through their contributions to resource acquisition. Labour upholding colonial power is integral to the science fictional world in Mari Kurisato’s “Imposter Syndrome.” Aanji, the non-citizen synthetic being who is the story’s protagonist, was created for work on Omnistation 66 which hosts travellers from Earth on their way to Mars. Aanji’s labour contributes to the system which dictates not only the structure of her life but even the qualities of her body as a worker on Omnistation 66 (Kurisato 90). Beyond the individual effects of Aanji’s labour, she is also part of a system which enables the continued ecological destruction of Earth and the escape of the affluent from the environment they have created (Kurisato 91). Increasingly, long-term survival, which is coupled

inextricably to Indigenous sovereignty and decolonization, is coming into focus for Indigenous leaders. While the oft-proposed state solution for any Indigenous ill is to provide more or better jobs, these jobs—especially for those in remote communities—come with the complication that they implicate Indigenous bodies in the devastation of the ecologies in which they live. Pflug-Back and Kesīqnaeh share the story of the former chief of Pikangikum First Nation, Ben Quill, who rejected resource-based jobs for his community, stressing that colonial industry is a destroyer of ecosystems which results in assimilation and the misery of wage labour: “Training a Pikangikum resident to operate forest-harvesting machinery, he said, would be tantamount to ‘giving him a gun and telling him to go out and shoot my people’” (Pflug-Back and Kesīqnaeh). Thus the ways in which settler and Indigenous societies work together—as was suggested by the first wampum treaty of 1613 depicting two separate vessels travelling the same water in the same direction—is compromised by the settler idea of progress. Settler “progress” is imposed upon Indigenous communities through a barrage of colonial tactics from microaggressions—such as poverty shaming which manipulates Indigenous peoples into participation in the national economy and which enables Western subjects to “enjoy the standard of living they do” (Klein)—to genocide. Settler society’s disregard for ecologies within this vision of futurity is a result of and compounded by a myopic focus on the individual rather than on relationships. For many Indigenous peoples—even those living in remote communities who are increasingly in contact with settlers through logging and mining companies—tension exists in the space of lived experience between two cultures,

exacerbated by the Western cultural disregard for relationships with nonhuman life.⁷³ This tension is also increasingly composed of a generative co-mingling which Indigenous science fiction elicits most frequently in the incorporation of Western-origin technologies into responsive extended ecologies. In “The Void,” for example, an orbiting satellite provides an exoplanetary space in which to survive apocalypse and re-learn relationship. The blurred boundary between the technological being and the human in “Imposter Syndrome” similarly forces a critical response to systemic inequalities and opens categories in ways that demands new perspectives. Western technologies, then, need not work—as labour has done since the Industrial Revolution—toward extraction and exploitation. Technology as it appears in Indigenous science fiction instead is a tool for recategorization and reconnection. As will be discussed in the last half of this chapter, the ways in which technology is made to respond to ecological relationship rather than to command or dominate it demonstrates a flexibility and hybridity in the service of reconciliation.

THE TRICKSTER: FROM FIGURE TO MEANS OF SURVIVANCE

Rising out of the instabilities of human life within dynamic ecologies, the trickster is a figure which is at home in the Anthropocene. Occupying an exilic space outside of social structures and the rules that create human social cohesion, the trickster shapes,

73 While I am here contextualizing some of the historical spaces of tension between cultures, Indigenous science fiction acknowledges these spaces as well as the way in which borders are transgressed. These futurisms assert the value of subjective flexibility—a topic which is also taken up in other Indigenous literatures. For example, Thomas King rejects the idea that “Indian” authors must create only “Indian” characters and worlds, or risk that their “work might be seen as inauthentic” (King xv). King’s own work is known for its “interfusalional approach” which employs “playful representation[s] of the hybridisation occurring in transcultural encounters” (Dvorak 222). See also Eva Gruber’s *Humor in Contemporary Native North American Literature* for more on the ways in which humour specifically creates space for “shifting perspectives” and “intercultural understanding” (224).

through destabilization, narrative trajectory and in this way comments on social structures. The transgressive trickster figure occupies a world of alienation as if it were home. In this section, I argue that the trickster figure informs the development of a transgressive mode of exilic subjectivity similar to the critical subjectivities discussed in Chapter Two, but I enfold within this frame the idea of survivance which marks the continuance of life outside of Western structures and resistance to those structures. Drawing from narratives of actual trickster figures, I discuss the trickster mode as a way of perceiving the world and moving within it—movements which defy boundaries, interweave categories, and flatten hierarchies. Furthermore, the trickster proves a valuable embodied concept in the new green utopia as it is a figure which confronts stagnating structures, is unafraid of or adaptive to failure, and usually delivers the narrative to a comic, if not utopian, end—as seen in both Maracle’s and Kurisato’s texts which employ the destabilizations of the trickster mode in their persistent challenge to boundaries and categorizations which re-creates environments and re-align relationships. Of the continued prevalence of the trickster figure in contemporary literature, Alan Velie argues that even considering the decline of Indigenous languages the trickster remains an important archetype in Indigenous fiction and the tales an important part of the oral traditions of most tribes (121). Importantly, Gerald Vizenor positions the trickster as part of a multiplicitous conversation which confronts the monolith of anthropological taxonomies (“Trickster Discourse” 187), suggesting then that the trickster functions as part of acts of survivance which similarly challenge colonial categorization. As a persistent figure in Indigenous narratives, the trickster confronts colonial structures

through its simultaneous occupation of embodied and metaphysical realms and borderless states. Lewis Hyde argues that the trickster's liminal space is both physical and spiritual and that the trickster moves easily between these realms (Hyde "Introduction"). In geographical and spiritual spaces, the trickster reveals uncomfortable truths about human nature while denying attempts to resolve them. Such truths are often connected to human appetite, as appetite (or desire) is integral to survival.

The trickster archetype is not always present as an isolated narrative device—such as a character in a particular story that brings chaos to a narrative, or causes disruptive inversions to complicate the overall moral vision. Often, trickster elements can be a part of the arc of a story and so be represented through multiple tropes or movements of the story simultaneously. This is how the trickster functions in both "The Void" and "Imposter Syndrome"—as specific or general destabilizations that blur boundaries or invert hierarchies. In Maracle's and Kurisato's short stories, such destabilizations leech power from entrenched hierarchical systems and in this way contribute to the recovery of Indigenous communities. Describing this process, Lawrence W. Gross writes about the infusion of trickster archetype elements into Anishinaabe mythology, which in turn resonate and create a culture that is imbued with a persistent comic vision. Addressing the effect of this mythological foundation on the Anishinaabe people, Gross argues that this comic vision provides continuity between pre-contact and modern Anishinaabe culture. Importantly, the prevalence and status of trickster narratives within the Anishinaabe mythological oeuvre seem to act as an inoculation against the stresses of community instability. Gross refers to these stresses as "Post Apocalypse Stress Syndrome," asserting

as Roanhorse and TallBear do that Indigenous peoples “have seen the end of our world, which has created tremendous social stresses. The comic vision of the Anishinaabe is helping us overcome that trauma and helps explain how we are managing to survive” (Gross 437). Despite the effects of colonization on the Anishinaabe, the cultural worldview remains positive through the dissemination of stories which maintain cultural significance through not only reasserting Indigenous perspectives and lifeways, but also challenging the anti-Indigenous social structures of the surrounding Western culture. The trickster mythos provides a source of survivance despite past and ongoing traumas.

While Anishinaabe narrative is renowned for its humour—often physical or scatological—the comic arc of many stories “involves a wide range of elements, such as complex conceptual schemes, equality, and forgiveness” (Gross 437). These stories engage with an exilic state in the conjoining of unlike elements and in their engagement with instability and uncertainty. It is important to note, however, that the exilic state does not exist in Indigenous culture in the same way it does in that of settlers. Many of the scholars referred to in the previous chapters this project in establishing the signification of exile are working with and around ideas of the failed anthropocentrism of Western culture and therefore position their takes on the multiplicitous consciousness around aspects of failure or grief. Sources of Indigenous despair likewise originate from the impositions of the colonial state; however, this was never a state to which Indigenous people belonged. Kim TallBear’s rejection of the paradigm established by the concepts of the sacred and the profane is an example indicative of a wider rejection of absolutes. The refusal of dichotomy also indicates the acceptance of what would amount to a liminal space in

Western parlance, but is simply representative of the entangled, interrelational processes of life in many Indigenous mythologies.⁷⁴

Inhabiting the liminal and equalizing the hierarchical, the trickster mythos has contemporary political significance. While he acknowledges the apocalyptic change that colonization has had on Indigenous cultures throughout the Americas, Gross rejects the idea that contact with European cultures means the end of Indigenous cultures—an idea that is consistent with the idea of struggle within the comic trajectory that is prevalent in Anishinaabe myth. In this way, Gross suggests that the relentless positivity—not in the sense that the stories themselves maintain a consistently positive outlook, but more in the vein of Greek comedies wherein no matter what happens in the narrative, the outcome presents a positive resolution to the problem—is taken up in Indigenous politics. While highlighting the visibility of the comic arc in Anishinaabe culture, Gross stresses that the

74 Many Wenabozho or Nanabush stories embrace physical existence in variation, refusing to shy away from aspects of humanity which might be interpreted as profane. Gross underlines this idea through his discussion of censorship of Anishinaabe narrative. While early European transcribers of trickster stories often omitted scatological and sexual elements—and these, therefore, do not appear in many written records—the oral storytelling tradition remains rife with “the basest of physical functions” (Gross 446). Gross provides examples of such scatological details, including in the story of Wenabozho and the skunk, in which Wenabozho is granted the musk-disseminating power of the skunk which he unleashes in a fart (446); and the story of Wenabozho leaving his anus to guard the fire while he sleeps (447). While these elements demonstrate an inclusive bodily conception of human experience, they also set the stage for equalization. Whether Wenabozho gains the power of the skunk, or the pleasure of a duck dinner cooked over the fire, his bodily functions often result in the removal of his advantages. Equality, whether between different groups of people, between humans and animals, or between humans and the natural world, figures large in Anishinaabe narrative. For example, in “The Void,” destabilization which results in the advancement of lower status beings (such as flies and women, as will be discussed later in this chapter) occur throughout the narrative and play an integral part of the story’s comic ending. In Kurisato’s “Imposter Syndrome,” the oppressed and dejected noncit Aanji enters into the Star River Tribe community through a consistent blurring of categories achieved through physical blood transfusion and the resultant science fiction trope of the psychic sharing of memories. In this way, Aanji is able to break out of colonial categorizations and literally ascend into the cosmos. Both inside and outside the frame of identifiable trickster figures, the trickster provides movements away from entrenched systems and toward dynamic relationality. Such narratives are culturally buoying in the implication that power is transient, and that the smallest beings have significance in the web of life. Within the context of colonization, having these concepts as a part of a foundational narrative provides some insulation from the reductive and divisive effects of Western cultural impositions.

symptoms of “Post-Apocalyptic Stress Syndrome” persist throughout entire communities, that “the stress strikes at both the personal and institutional levels” (Gross 450). When modern Anishinaabe society draws knowledge from ancient trickster myth, therefore, this allows for a simultaneous acknowledgement of general human movements and individual experience. Within the context of disrupted social foundations, the trickster can be read on many levels of experience. Gross details the different levels on which Indigenous culture is challenged—including on the personal level through “an abandonment of productive employment” and an increase of “substance abuse ... violence[, and] suicide” (450); and on the institutional level through “the collapse or weakening of ... family structures ... educational institutions and processes ... [and] established religious institutions” (450). The comic arc of Anishinaabe myth, however, provides not only cultural cohesiveness through the sharing of a positive worldview supported by the oral storytelling tradition, but also through an acknowledgement of struggle and misfortune. Demonstrating the connection between this comic worldview and the turmoil of living in a post-apocalyptic society, Gross lists social integration and equality as two outcomes of the ways in which trickster narratives become attitudes which confront colonial power (Gross 453). The means by which the Anishinaabe comic worldview compels individuals to respond with wry optimism to the post-apocalyptic world demonstrates the value of foundational narratives that shape cultural behaviours. Not only does the comic turn of Anishinaabe trickster stories provide the exemplar with which to respond to the imposed violence of colonialism—as seen in the humour with which members of the White Earth nation respond to colonial governance—it also provides the inspiration for future stories

responding to continued violence. Thus, humour is an integral part of processes of relationship which counter the social destructions of colonization and promote integration and equality.

While myth is an ancient story form, it is not static. Trickster myths in particular are capable of reflecting modern Indigenous life in the way that fluidity and adaptation are embedded in the form itself. The adaptability of the trickster figure makes it a particularly suitable archetype for science fiction, a genre which is known for confronting boundaries and inhabiting new worlds.⁷⁵ Gross stresses that the trickster is immortal, presenting again and again in new forms and taking part in new narratives. In the categorical ability to “[mutate] into something even greater” (Gross 456), the trickster’s fluidity creates a formidable opposition to colonialism, “[liberating] the Anishinaabe from the oppression of colonialism and opens healing vistas of the imagination” (Gross 456) akin to those of the utopian dream. While Wenabozho mutates into something greater in his response to the European threat, he also maintains his trickster guile. The trickster acts as a prompt to the imagination, as the figure resists the narrative structures and devices that abound in post-pagan European myth and thus opens the story to possibilities outside of—and in resistance to—Western duality. In the next section, the exilic mode or impulse—drawing from this archive of trickster narratives which demonstrate fluidity, destabilization, and a dynamic, boundary-breaking relationality— informs a discussion of Indigenous life in the

75 The trickster plays an integral role in Rebecca Roanhorse’s *Trail of Lightning* (2018), an urban fantasy/sf novel which aligns Coyote’s chaotic power with the Earth-changing forces of climate change. But before many Indigenous writers took up science fiction as a mode of expression, the trickster figure was already a part of contemporary Indigenous experience. Gross cites hybrid Wenabozho and Paul Bunyan stories as an example of a modern hybrid myth which illustrates resiliency through myth-making (Gross 452). These hybrid trickster stories demonstrate the way in which Wenabozho responds to the post-apocalyptic experiences that are a modern reality.

midst of planet-wide ecological collapse. In Lee Maracle’s “The Void” and Mari Kurisato’s “Imposter Syndrome,” trickster ontologies underscore the responsiveness necessary to enact survivance in the exile of a planet utterly changed by settler structures.

SURVIVANCE IN LEE MARACLE’S “THE VOID” AND MARI KURISATO’S “IMPOSTER SYNDROME”

The future being in flux, it is necessarily the realm of the trickster; Indigenous science fiction, then, addresses a future space which, through its unknowability, demands trickster perspectives and approaches. Within the contexts of Lee Maracle’s “The Void” and Mari Kurisato’s “Imposter Syndrome,” unknowability is further amplified through settings of ecological destabilization and destruction. The ways in which these texts confront instability with redefinitions of relationship point to the tenacity of flexible ecosystems. In both texts, critical destabilizations in the trickster mode instigate a response to ecosystems in flux which create new relationships within those ecosystems. Such acts of survivance is the trickster in action, a contradiction to the Western structures that erase Indigenous bodies. Indeed, Aanji’s learning through blood and memory transfer, her escape from the authorities that wish to contain her and exploit her as a source of indentured labour, and her acceptance into the Star River tribe mark a narrative of not only survival but also resistance to “Imposter Syndrome’s” extrapolated colonial narrative. Connected to the relational and therefore shifting approach to the imprecisions of human existence, Vizenor stresses that survivance is in theory elusive, but the practice of survivance is at the forefront of Indigenous literature. In literature, survivance “creates a sense of narrative resistance to absence, literary tragedy, nihilism, and victimry. Native

survivance is an active sense of presence over historical absence, the dominance of cultural simulations, and manifest manners. Native survivance is a continuance of stories” (Vizenor, *Native* 1). In the science fiction narratives discussed in this section, the “continuance of stories” necessitates an approach to colonial structures that acknowledges the damage inflicted while at the same time seeking regeneration and relationality.

In Indigenous science fiction, survivance is not merely a reaction to colonial impositions, but is the occupation of relational positions which contribute to an overall destabilizing of Western monologisms. Pointing not to impossible speculative scenarios, Indigenous science fiction instead “opens up and expands the range of options for Indigenous characters ... [challenging] our assumptions and expectations of ‘the real,’ thus complicating and undermining the dominant and domineering functions of the deficit model” (Justice, *Why* 149). In science fiction worlds, modes of survivance are engaged when Indigenous characters confront systems of oppression or the products and results of Western science and technology; in this way, the “postindian” character—an Indigenous literary figuration which challenges the colonially-prescribed ideas about the lives of Indigenous peoples (Vizenor, *Manifest* 7)—disrupts familiar Western structures, inhabiting liminal spaces, blurring the boundaries of colonial predictability into an unknown centre space. In this way, Indigenous science fiction fully occupies liminal spaces of critical exilic subjectivities and does not make the same assumptions about comfort and predictability as science fiction written by settlers; any assumptions are dependent on relationships which remain in flux. As stories which draw from a different mythological tradition will necessarily follow different narrative patterns, Indigenous

science fiction does not ignore Western constructs, instead challenging them in a way that addresses the traumas of colonial imposition. As previously discussed, however, science fiction also has its own origin story which, when not addressed critically, has the potential to recreate many of the problems it ostensibly tries to solve. Addressing Indigenous science fiction's efforts to speak to the imperialist origins of the genre, Carter Meland argues that Indigenous science fiction takes up the work of decolonization in the ways that it confronts "imperial habits of thought" and it "seeks to privilege Native power, [and] to present Native ways of seeing and being as legitimate" (Meland). The work of such confrontations necessary involves invoking "postindian" characters in the work of survivance.

The association of early science fiction with dreams of Western progress is recognized by Grace Dillon as an impediment of the genre (Dillon, "Miindiwag" 219).⁷⁶

76 The imperial subtext of the genre remains in science fiction tropes in narratives of the Western frontier and American progress infused into the genre through American boys' magazines which traded on tropes of "pioneers" vs. "savages", the rough untameable American hero, and narratives taking place in "wild" environments such as America's uninhabited plains, mountains, and forests. The tropes present in the pulps reinforced ideas about American culture that are isolationist in their nostalgia. Haslam argues that "the story of the America to come ... can here be exposed as a backwards-looking antisience, a self-perpetuating narrative of scientific and cultural progression paradoxically grounded in a necessarily static, nostalgic vision of a fully masculine, fully white America that never was" (Haslam 99). Discussing the ways in which the frontier experience—or its modern equivalent of American progress—permeates science fiction, Carl Abbott suggests that eminent science fiction writers Robert Heinlein and Ray Bradbury both draw from mutual experience of struggle in the American Midwest, and California's post-war transformation: "In their very distinct voices, Heinlein's and Bradbury's mass-market stories evangelized for the high frontier of space exploration and its power to redeem or rescue a troubled and threatened world" (Abbott 240). Two of the biggest names in science fiction, who broadened the genre from its boys' adventure pulps origins, therefore, remain firmly entrenched in a worldview which most Indigenous people would see as an extension of colonization and genocide. Indeed, Abbott goes on to say that science fiction draws directly from frontier tales of the American West. He writes, "Nazis might have had Thor and Odin in their attic, but Americans had Paul Bunyan and Johnny Appleseed" (Abbott 240). This comparison demonstrates Western culture on a sliding scale—while the resurgence of Nazism strikes most today as a horrific extrapolation of misguided science, the actions of Paul Bunyan and Johnny Appleseed (as demonstrated by the inclusion of Bunyan in modern Anishinaabe myth) support a similar rhetoric of Western progress from the perspective of this land's Indigenous peoples.

Indeed, it is a literary origin story which even transgressive figures such as the trickster or the postindian have difficulty disrupting completely. It is also a reason that more Indigenous writers have not taken up the form despite the connections between the fantastic elements of Indigenous myth and similar boundary breaking in genre fiction (Dillon, “Miindiwag” 219). Pointing to the ways in which a literature originally based largely not only upon settler culture but often the most violent acts of physical settlement and displacement, Dillon questions whether science fiction and fantasy are, as genres, capable of accurately portraying an Indigenous perspective when there remains the “leitmotif equating the indigenous/Native with the alien other” (“Miindiwag” 219) and particularly when the genre so commonly places the settler in focus whether the Indigenous/alien figure is contacted on their own land or not. Dillon argues that “indigenous peoples thus experience a double bind. They become other as a colonized culture, and they become other as a diasporic culture” (“Miindiwag” 220). This double otherness accounts for the experiences of physical displacement I include in this project’s conception of exile—a state I extend, like the affective ecologies previously discussed, to include not only physical but also psycho-emotional displacements. Dillon’s analysis of the ways in which science fiction tends to produce exilic positionalities in the way it displaces Indigenous bodies, denying homeland to “the alien” in both home and away contact scenarios, underscores how Western culture privileges only certain bodies with belonging. On the parallels between alien contact stories and European first contact stories, the Taino/Arawak and Afro-Caribbean writer Nalo Hopkinson stresses, “for many of us, that is not a thrilling adventure story; it’s non-fiction, and we are on the wrong side

of the strange-looking ship that appears out of nowhere. To be a person of colour writing SF is to be under suspicion of having internalized one's colonization" (*So Long* 7). The stain that this history leaves upon the genre also explains the late hour at which science fiction has taken up the environmental cause with anything other than the technological fix. As demonstrated throughout this project, truly understanding and enacting change on an ecological level requires ecological thinking and feeling. Holistic ecological perspectives require equalization through an acknowledgement of a web of relationships rather than a reliance on hierarchical understandings accepted throughout the West. Once such thinking takes root, it demands the dismantling of hierarchy wherever it is found. Opening the science fiction genre to Indigenous voices—as *Strange Horizons*, *Apex*, and many small presses have done—results in a welcome of directly intersectional critique and also invites the work of narrative to change Western structures of familiarity. New or unfamiliar narrative structures and archetypes can shape the possibilities of the utopian imaginary and thus change the future.

Science fiction's relatively new challenge to the colonial narrative has made it a more welcoming genre in which BIPOC writers are invited to "[terraform] the literary scene so that it's habitable for all" (Donato).⁷⁷ While clear connections exist between the

⁷⁷ Yaszek and Sharp document the efforts of women from the very early days of the science fiction genre—few of them Indigenous—but in more recent times, Indigenous science fictions have become a focus of genre magazines, both in print and online. For example, in January 2017, *Strange Horizons* magazine published "Decolonizing Science Fiction and Imagining Futures: An Indigenous Futurisms Roundtable," a conversation between Rebecca Roanhorse (Ohkay Owingeh Pueblo and African-American), Elizabeth LaPensée (Anishinaabe, Métis, and Irish), Johnnie Jae (Otoe-Missouria and Choctaw) and Darcie Little Badger (Lipan Apache). In August 2017, *Apex* magazine published a special issue on Indigenous Futurism edited by Amy H. Sturgis (European/Cherokee), and featuring fiction from Allison Mills (Cree and settler), Rebecca Roanhorse, Pamela Rentz (Karuk), and Mari Kurisato (Ojibwe); with non-fiction by Daniel Heath Justice (Cherokee). For her story published in the *Apex* special edition, Rebecca Roanhorse won both a Nebula and a Hugo (top science fiction

fantastic elements of science fiction and Indigenous story telling, however, the genre—adhering to narrative conventions of popular storytelling such as pacing, character, and language—remains critical to the complexities of Indigenous worldview despite similarities in content. Responding to the erasure of Indigenous subjectivities in science fiction and fantasy (as well as in Western society in general), award-winning Métis writer Cherie Dimaline stresses that she writes to insert Indigenous voices into not only the present but also the future. But Indigenous presence in fantastic narratives works against the conventions of the genre with a “worldview that is different and careful” in its consideration of both “ancestors from seven generations ago” and “with the foresight for what impact will occur for those seven generations ahead” (Donato). Daniel Heath Justice expresses a similar sentiment when he argues that Indigenous speculative fiction is about considering “what it means to be a good ancestor, and in considering how, as future ancestors, our work today is in part to offer better alternatives” (*Why* 152). Despite the ways in which science fiction originates from colonial narrative, Dimaline’s and Justice’s descriptions of the future-orientation of Indigenous worldviews highlights overlaps between Indigenous storytelling and science fiction and points to the ways in which science fiction can become a site for Indigenous survivance. Dimaline’s assertion that Indigenous storytelling opens the reader to observe relationships between living beings in a different way or in a different form is also a common theme in science fiction—though

awards), as well as a John W. Campbell award for Best New Writer. In Canada, Métis writer Cherie Dimaline’s *The Marrow Thieves* (2017)—an expanded version of Dimaline’s short story of the same name, published in the *Mitêwâcimowina* anthology—won the Governor General’s Award and the 2017 Kirkus Prize. Indeed, Grace Dillon’s call for more Indigenous artists to engage with science fictional themes (Dillon, “Indigenous Futurisms” 1) was not only fruitful, but also produced a wealth of narratives competing successfully with more traditional science fiction stories, often in their own venues.

there is a distinct difference in how Indigenous storytelling and science fiction go about achieving perspective shift. Parrinder argues that science fiction and myth, contrary to realist literature, both possess an “estranged formal framework,” but that science fiction depends on a “cognitive approach and function” (37) to achieve that estrangement.

While science fiction often employs estrangement to force a fresh view through proximity to the familiar (and the required subsequent cognitive reevaluation of objects, characters, or scenarios in proximity), Indigenous storytelling familiarizes the nonhuman through relationship. Dimaline’s woods that “walk with you,” for example, force a new (to the settler) perspective of one’s relationship to that particular space and the life that inhabits it. Alternately, the “seven-generations method” which demands that Indigenous storytellers simultaneously consider past, present and future is science fiction’s extrapolative strength. Thus, Indigenous storytelling and science fiction can draw from poetic tools which familiarize distant past or future worlds and, in so doing, create new relationships with the present. That Indigenous peoples write themselves into existence unfortunately remains a science fiction work in progress. Lipan Apache writer Darcie Little Badger affirms this shift in the genre, linking it to survival. She argues that the “act of existing, in a science fiction story, in a futuristic setting, is a triumph of endurance to me and it does go against the narrative of colonialism that we really don’t exist” (Heartfield). In this struggle, finding ways to connect with the future—as, for example, both Dimaline and Little Badger do through writing science fiction narratives—can provide a means to resist the trauma of the apocalyptic experience through a reclamation of a genre that developed through colonial narratives. In this way, science fiction remains

at a crossroads. Canadian speculative fiction writer and journalist Kate Heartfield asserts that “the concept of ‘the future’ only exists in the present. It can be shaped by the same colonial structures and narratives that shape the North American present, or it can affirm Indigenous land and sovereignty” (Heartfield). Science fiction, then, can offer a reimagined future, or the same Western social structures embellished with advanced technology.

Contributing to narratives of a new green utopia which supports and is supported by Indigenous survivance, exoplanetary science fiction by Indigenous writers rejects the frontier tropes of colonial narrative to “affirm Indigenous land and sovereignty.” In so doing, science fiction makes available to the utopian dream the ecological perspective to which the Indigenous women in this study gesture. This ecological perspective, which includes psycho-emotional responses to the environment, is rooted in nonhuman ecologies. The extended ecological network is exhibited in both Lee Maracle’s “The Void” and Mari Kurisato’s “Imposter Syndrome,” wherein the traumatic memories of colonial impositions inform a desire that roots characters to Earth ecologies and Indigenous community. Furthermore, acknowledgement of the extended ecology is an act of survivance which connects Indigenous ways of knowing and being to not only the future but also new exoplanetary worlds. This section discussing the ways in which Indigenous science fiction responds to the traumas inflicted upon Indigenous bodies and the land with which they are in relation addresses two approaches offered by Maracle and Kurisato; while both stories take up the idea of residual trauma and how loss and resilience affect an Indigenous vision of the future, “The Void” and “Imposter Syndrome”

accomplish this from markedly different positions. Maracle’s “The Void,” for example, presents as a near-future apocalyptic event that connects to current social and environmental concerns and contains recognizable human bodies that fit into recognizable racialized and colonized structures and spaces. Using the proximity of these recognizable oppressive structures to bring into focus subtler forms of control, Maracle plays with feeling and memory, but openly resists bringing past structural oppressions into her future setting. Memories in juxtaposition with the disorienting temporal shifts that occur throughout the narrative create a complex world in which past is present and future simultaneously. The immediacy of “The Void” and its call for the ecological perspective is contrasted with Kurisato’s “Imposter Syndrome,” which incorporates far-future technology with a history of oppression enacted against Indigenous bodies in order to simultaneously distance present pain and complicate future off-planet resolutions. With its sentient “trundle-bot” transportation systems (in which robots recognize humans better than other humans can), and artificial lifeforms finding ways to be accepted by and incorporated into human communities, “Imposter Syndrome” challenges Western boundaries of personhood in ways that acknowledge an ethical protocol for doing so. Just as the previous literary analysis of feminist settler science fiction texts focused on the importance of space-based narratives to the conversation about Earth-based ecologies, “Imposter Syndrome” offers a narrative that, while anticipating a removal from that land, connects a love of and relationship with familiar ecologies to a simultaneous acknowledgement of both the hope and loss that connection implies within the context of ecological destruction.

Readings of both “The Void” and “Imposter Syndrome”—narratives which hover over the Earth in anticipation of return or removal but which nevertheless remain connected to Earth’s ecologies and communities—benefit from a prefacing discussion of the ways in which Indigenous worldviews can or cannot be separated from the land on which they originate. While conceptions of ecological reciprocity necessarily are understood through both living on or in proximity with the land personally and absorbing the stories of ancestors who also lived in relationship with the land, it is also important not to fall into relational prescriptivism. Being in relation can be a wider concept than attachment and responsibility to local ecologies. Lou Cornum argues that one can be “land-based” without being physically located in one particular area. This assertion is particularly important given the ways in which colonization has separated Indigenous people from their traditional territories; however, Cornum stresses that a flexible conception of what it means to be “land-based” is integral to Indigenous autonomy while maintaining identity. Identifying a figure she calls “the space NDN” which addresses the simultaneous need for connection and freedom, Cornum argues that “those we consider diasporic are often violently robbed of their indigeneity and those we consider indigenous are often on the move. The space NDN looks into the void and knows still who they are” (Cornum). Cornum stresses the importance of rejecting a monolithic Indigenous experience in this challenge of one of the most prevalent ideas about Indigenous attachment to land. Increasingly, while many Indigenous peoples live in communities that have a deep historical and geographical connection to place, many have been relocated by colonial governments—as was done to the Inuit among other groups (Vowel 191). Further

complicating the issue, many Indigenous peoples now live in cities, or live a semi-itinerant lifestyle travelling between rural and urban areas, which enables them to maintain connection to community and participate in the larger settler economy. In this way, Indigenous exoplanetary narratives challenge the idea of local place-based storytelling, at the same time claiming the technological advances of interstellar travel for Indigenous futurity. In Kurisato's "Imposter Syndrome," the narrative dwells in both minuscule settings—in the blood that flows through the cyborg Aanji's veins, for example—and in the larger hopes offered aboard the interplanetary Seed Ship community which is protagonist Aanji's ultimate destination. In this way, "The Void" and "Imposter Syndrome" both incorporate "postindian" characters whose stories work to widen the role that colonial science fiction would give to Indigenous peoples, not only privileging "Native power," as Carter Meland says, but also centring Indigenous ability to create relationships in ways other than those prescribed by settler understandings. Maracle and Kurisato engage Vizenor's "postindian" and boundary-breaking trickster sensibilities in protagonists who confront the dualities of Western mythology and culture and the trauma of Indigenous/settler history in a way that offers the possibility of healing by complicating Western constructs. This is not to say that Indigenous science fiction, following a similar comic arc as Anishinaabe and other tribal mythologies, invariably demands positive resolution; sometimes even inconclusive or tragic endings open ways to positive political discourse.

Lee Maracle's "The Void" confronts the double trauma of cultural and literal apocalypse through the creation of a fully post-colonial, post-apocalyptic green utopia. As

in the texts discussed in Chapter 2, this utopia rises out of a colonial structure only after the establishment of a separate mindworld, a mindworld that allows for resistance and restructuring—in other words, Indigenous survivance. Invoking a liminal exoplanetary space with connections to the minds of the survivors of the global “meltdown,” characters forge new understandings and new relationships. Maracle’s “The Void” is a story in which 150 people out of the entire human population manage to “flash” (a kind of psychic teleportation) from Earth to a ship in orbit after a catastrophic event that has the power of a total nuclear apocalypse. In this strategically ambiguous story, even the origin of the Earth’s “meltdown” is not revealed with certainty—a fact which establishes a connection between uncertain physical and mental spaces, blurring boundaries between realms. While the opening explicitly depicts human beings literally melting, their “oozing fat” driving them “into the boiling sea screaming” (Maracle, “The Void” 10), the later inconclusive conversation in which the survivors discuss the role of white settlers in the meltdown insinuates that people of European descent caused the catastrophe either through “something in their blood, something in their genetic makeup” (“The Void” 12), through a lack of creativity (“The Void” 12), or through a “kind of a cultural thing” (“The Void” 13). These details, while not conclusive, point to the destructive history of settler culture. As the conversation unfolds, it is suggested that it is the whites’ inability to flash internally that caused the external flash that fries the planet (“The Void” 12); another survivor suggests that this lack was a recognized trait among whites, so “no one taught them how to flash” (“The Void” 12). It is significant that the conversation moves back and forth between scientific explanations for what happened, and more hypothetical

speculation possibly based on the fear and shock of the apocalyptic experience. Given the rejection of the idea of “blood” or “genetic” advantages or deficiencies present in academic Indigenous discourse (for example, in Kim TallBear’s *Native American DNA*, which will be discussed later), the explanation that white settlers effected the end of the world because of genetics is perhaps a nod to the racist ways that settler culture attributes to Indigenous people the destructive behaviours that are instead a result of trauma. In “The Void,” the conversation settles on the idea that it is white settler culture that is the culprit. Among the survivors aboard the satellite, this idea is punctuated with laughter. Whether the reader chooses to accept the speculative or literal explanations, the conversation aboard the survivors’ ship does not counter the idea that white people are ultimately responsible for the near-total destruction of Earth’s environment and the predicament of the surviving humans. While the totality of the destructive event is clear from the beginning of the story, what emerges through conversation and questioning—a discussion which illustrates the many perspectives of the survivors—is the way life regroups, reshapes, and continues on. The exoplanetary setting—a site of geographical exile—here becomes a site of survivance which is eventually transferred to a recovered Earth.

The ambiguity surrounding both the cause of the meltdown and the various approaches to continued life within the liminal space of the satellite is underscored by the state of the Earth itself, which is suspended between death and renewal. Negotiating boundaries and categories invokes the work of the trickster for the project of survivance and restructuring the Earth into egalitarian geo-social arrangements. In this way, the

apocalyptic event and its cause, and later the Void itself, can be seen as trickster forces which upend settled structures and open both ecological and cultural space for renewal. Furthermore, these forces allow the representatives of Earth's oppressed populations to emerge into these new spaces. Before this resurgence, however, the opening scene of the story depicts the overwhelming totality of death, with all human, animal, and plant life succumbing to the extreme heat of the meltdown. But as the survivors in orbit observe the state of the Earth from their removed vantage point, they soon realize that the destruction they witnessed—despite its appearance—is not total or final; in fact, it is a creature that so often accompanies death that begins the renewal process. Present before the meltdown, flies, already feasting on the bodies of those too apathetic to shoo them away (Maracle, “The Void” 10), continue to thrive after the death of all life on Earth. Maracle describes how each “human and animal carcass birthed its own set of flies” (“The Void” 10), insinuating a mirrored boundary crossing on Earth and on the satellite. When the Indigenous protagonist, Tony, connects with his dead brother Sam—a feat possible as a result of the supernatural liminal state aboard the satellite—Sam reveals that the flies are an extension of the Earth herself. He says, “flies are her little pets. She can re-shape them anytime. Rearrange their molecular structure instantly. They are her only direct offspring” (Maracle, “The Void” 17). Invoking characteristics similar to those found in the science fiction trope of the universal nano, the flies are both autonomous animal and raw genetic material ready to be transformed by the Earth's powers. They are death and life simultaneously. Further, the flies, which are often seen as disease-carrying vermin, are tasked with cleaning up the planet after the meltdown. That flies are the expected animal

to complete this task points to a categorical flexibility and the possibilities that exist within liminal states bounded by absolutes. At the end of the story, the flies complete their task of reviving life on Earth and the narrator observes, “*Green, the grass is so green. Ferns, fiddleheads as far as the eye can see sprout. It is raining the cleanest rain. The Earth is sobbing, huge racking sobs of relief. They did it, the fly beings and her. They cleaned it up*” (Maracle, “The Void” 21). In “The Void,” the flies are responsible—through the agency of the Earth herself—not only for cleansing and rebirth, but also for creating boundary-breaking ecological connectivities. Their self-transformation establishes the relationships which recreate the Earth’s flora and fauna.

A similarly integrated view of planetary ecological webs exists in Joan Slonczewski’s *A Door Into Ocean*, discussed in Chapter Two. For the Shorans, communication over long distances is possible only through the presence—and mimicking capabilities—of clickflies. As in “The Void,” flies break the boundary of their perceived function to become an integral part of human experience. Similarly, the destructive nature of the seaswallowers during their migration period prevents the germination and growth of excess raft seedlings which would clog Shora’s ocean. In both texts, even the seemingly negative attributes of nonhuman life have a place in a human-connected ecological web. “The Void,” in invoking apocalypse and rebuilding the world through the labour of vermin, begins the work of re-categorizing the world—and insisting that categories remain flexible. Maracle’s “The Void” illustrates this effect in the extreme way it reassigns the destructive role of flies to that of life and creativity. In this way, destruction works for creativity, death for life, and the trauma of loss becomes a

cautionary affect providing guidelines for rebuilding the world. This process of survivance draws from trickster destabilizations to reshape a world destroyed by colonial ethics and structures. In “The Void,” this trauma is not simply overcome; it is used to invoke a desire for and an impetus to create a completely restructured world. Traumatic memories are accessed in order to reinterpret life categorically and align death with a generative process.

This playful mixing of categories, particularly of life and death or clean and unclean, is a recurring theme in Maracle’s work, establishing the terms of the liminal space informing the green utopian imaginary. Judith Leggatt argues that in Maracle’s novel *Ravensong*, purity and disease are absolutes between which Maracle creates a generative liminality. Leggatt quotes Mary Douglas’ *Purity and Danger* when she suggests that Maracle’s novel occupies the space between clean and unclean, juxtaposing opposites to create “renewal sites” and to make that which is “normally destructive [into something] creative” (Leggatt 163). While *Ravensong*—a novel in which two segregated communities of white European settlers and of Coast Salish people, battle a plague inflicted upon them by the trickster Raven—has little in common with “The Void” on the surface, the idea of reorienting ideas of cleanliness and pollution is a shared theme. Further, in both works characters are forced to confront accepted categorizations through either the direct intervention of a trickster figure (Raven in *Ravensong*), or in the trickster-like effect of the destruction and reconstitution of the Earth, and later the imposition of the Void. *Ravensong*, like “The Void,” forces the reader (particularly the settler reader) to rethink assumed orders of being, especially concerning the nonhuman world. Just as in

“The Void” where the flies—at first associated with the filth of death—become agents for the renewal of life, in *Ravensong*, interactions with plant life suggest that the boundaries between what is “clean” and “unclean” is not impermeable.⁷⁸

This is a tension that arises not only in Maracle’s fiction, but also in poetry and essays which connect the perceived value of Indigenous women to the plant life that is misunderstood or ignored. In “Reflections from the Summit,” a poem which examines the power relationships between Indigenous women and the Indigenous men who are vying for status within the colonial system, Maracle positions herself not with the cultivated and prized rose, but with the dandelion. She writes, “I am not a rose in your lapel. / I am an annoying dandelion. / Useful to you / should you want to bring / love to our community” (Maracle, *I Am Woman* 58). In this poem, as in *Ravensong*, the “annoying” weed or medicinal herb is aligned with women’s bodies and the skills and values they bring to Indigenous communities (attributes and abilities which are less valued in colonial society) and are, as such, overlooked—or met with incredulity when their value is unveiled. Similarly, in “The Void” the initial stages of Earth’s rehabilitation see women paralyzed with fear and thus unable to assume powerful roles in a new community; once the survivors fully recognize the relationships between human and nonhuman and the value of previously depreciated lifeforms, the remaining women are able to assume positions of authority. Leggatt argues that *Ravensong* reveals an encompassing idea in Maracle’s

78 Leggatt references a part of the novel in which Stacey, a Coast Salish woman, discovers that what one community considers garbage, the other considers sustenance and medicine: “comfrey root, which Stacey rescues from the weeding pile of Mrs. S., treats respiratory problems from coughs and asthma to tuberculosis and lung cancer” (Leggatt 171). The importance of reinterpreting boundaries as permeable is emphasized by the relevance of the medicine which the settlers throw away onto their compost piles to the disease ravaging the communities. Undoubtedly because of settler ignorance as to comfrey’s medicinal properties, they not only throw away a valuable healing plant in a time of plague, but the settlers continue to perceive these “weed” plants as dirty, as they do the people who consume them.

work: that in order to come to full understanding and full healing, cooperation between communities is necessary. This cooperation requires a flexible perspective which, these texts argue, can be achieved through boundary crossing. Similarly, in “The Void,” the work of the flies is first recognized as that of vermin—the kind of work which transfers disease, and hence brings feelings of disgust, to human bodies. The shift of perspective from seeing the flies as related only to the refuse left on Earth, to recognizing them as an integral part of recreation and rebirth signals the reformation of the survivors’ community. In seeing the flies as a part of the cycle of life, the inhabitants of the satellite begin to see even each other in a different light—as holistic beings through which those things previously viewed as both bad and good become a part of a healthy and non-hierarchical ecosystem. This shift in perspective and the subsequent cooperation in *Ravensong* as well as in “The Void” become possible only after the trauma brought about by disease and death. Confronting that trauma inside an alternative mindscape in “The Void” allows characters to establish the terms of their survivance: a generative impetus or desire to critique colonial structures and use that critique to establish the terms of a new world.

The boundaries between states of being or modes of thought are challenged in Maracle’s works, but this permeable boundary does not imply that Maracle’s worlds lack structure or meaning, or that instead of the organization of hierarchy, chaos reigns. Survivance, drawing from trickster modes in order to critique settler structures, is speaking to the structures it destabilizes—even when disrupting systems. The most prominent structures in “The Void” are found in the interconnections of relationship. Maracle’s fantastic fiction remains, like most Indigenous literature, rooted in

relationships. This becomes increasingly apparent when analyzing the character of the void itself and the way that it interacts with the people aboard the satellite. The void—an entity that has an undefined relationship to the meltdown, but is seemingly an entity related to settler culture’s movements toward power and destruction—appears to gain strength from human interactions which compromise sociality or ecological relations. Maracle centres the void’s power in patriarchy and the kinds of unequal relationships which flourish within a patriarchal system. Describing the void as male despite the fact that the entity does not have physical gender, Maracle describes the entity’s movements and its desires of which the people aboard the satellite are increasingly aware. Indeed, there are two human impulses which seem to infuse the void with power: war and sex. Maracle writes, “[The void] loves panic, like all warriors do. Panic means a murderous win for this lusty whirlwind that sucks the life out of you—ended forever being. He was inching his way through space, through time, seduced by the memory of human cries, and reconstructing the sound enticed him” (“The Void” 21). For the void, war and sex are inseparable; he is “seduced” by the sound of human pain. Though Maracle invokes the warrior archetype here, the effect of this warrior is trickster-like in his ability to destabilize social connection by infusing even those elements of life which promote cohesion with anti-sociality. In this way, Maracle brings together these two fundamental elements of the colonial system: systematic oppression of Indigenous bodies in a two-pronged attack of genocide and sexual violence. As a result, the figure of the void makes an ancient, cosmic evil of the foundation of the Western world. Maracle’s story points to the idea that while violence and sex have always been a part of the human experience, the

colonial, patriarchal institutionalization of these two human impulses, and the ways in which institutionalization changes human perception of both the impulse and the bodies upon which it is enacted erects hierarchies which prevent relationship. Importantly, the hybrid physical-mental space of the exoplanetary satellite allows the survivors to confront the source of the social inequalities which destroyed the earth, and then begin to enact their survivance as a tangible movement toward structures of equality.

Though the void is associated with power and patriarchy, its dangerous presence demands that the survivors quickly learn patriarchy's interrelations. In this way, the void functions as a kind of critical trickster figure, drawing distinctions between colonial rules and structures and the implicit relationships of the natural world. On the satellite, the memories of the destruction of the Earth recalled by the men attract the void; likewise, Tony, fantasizing about sexual contact with Ellie, recognizes that "the edge [of the void] just moved an inch closer ... He made a leap in our direction" (Maracle, "The Void" 23-4). The juxtaposition of the scenes in which thoughts of violence and sex lead to either close encounters with or total annihilation by the void, combined with the story's finale in which a new society begins life on Earth once more, points to Maracle's ideas about how violence and sex do or do not fit into relationship. It would be a mistake, for example, to categorize all sexual interaction as destructive. But this project has illustrated ways in which sexual contact can be an expression of the annihilatory power structures from which they emerge. In Tiptree's *A Momentary Taste of Being*, for example, Aaron and Lory's relationship and the abuse that Lory suffers aboard *The Centaur* are expressions of patriarchal power; in Le Guin's *The Word for World is Forest*, the rape and murder of

Athshean women are a part of the colonial project. But in these texts, and others discussed herein, sexual relationship is also an element of a positive consideration of futurity. The fact that the rebirth of life on Earth after the meltdown requires sexual reproduction necessarily implies that in “The Void” there is a vast difference between “sex,” which Maracle associates with destruction, and sexual relationship. In *I Am Woman*, Maracle discusses separations between sex and love and argues that while sex does not necessarily require love, “focused” love builds lasting relationships (27). Maracle elaborates on this point by stating that lasting relationships require a woman’s self-love. “If we truly loved ourselves as women” she writes, “the question of who we choose to engage with sexually would be irrelevant” (*I Am Woman* 28). This position highlights an important intersection of love and sex; relationship is composed of both internal and external expression. A decisive achievement of “The Void” is that it considers the complex facets of these movements of relationship in the rebuilding of society and implicates Western institutions in the propagation of apocalypse. Acknowledging the way relationship realigns boundaries or makes fluid the categories of colonial society establishes new grounds on which to build utopia.

While “The Void” is an apocalyptic narrative, its final act is defined by recovery. It details how the people aboard the satellite learn to restructure their thinking and their relationships to each other in order to avoid lending more power to the annihilating force that has destroyed the world once already and threatens to make that annihilation complete. The void itself is not a traditional trickster figure. It does not seem to be, for example, cleverly or even consciously playing with social rules and boundaries. The

effect of the void, however, is to force the survivors to question the colonial rules and boundaries that have been ingrained in them. As such, living on the satellite while the flies repair the Earth below requires careful attention to relationship with self and others. While Maracle details the struggles that the men on the satellite have with resisting routines of violence and lust developed during their catastrophic tenure as the patriarchs of Earth, she is careful likewise to place responsibility on the women of the group. Maracle's narrative calls on women to resist the impulse to shrink away from the power that they all hold. Tony, the male narrator, demands that both men and women acknowledge their reciprocal effects on each other when he says, "the men managed to discipline themselves to keep their desire under wraps and not to incite fear in the women. I begged the women not to go down that road of fear" (Maracle, "The Void" 25). The context in which Maracle's narrator implores the former victims of patriarchal violence to resist the fear of that violence is a context removed from the structures that male power erected on Earth. It is, therefore, appropriate to ask the women—who are in the story increasingly divorced from their state of powerless victimhood—to resist sliding back into the familiar response of that previous state. "The Void" acknowledges the ease with which one resumes previous roles and the strength of character and will required to resist recapitulation. Additionally, Maracle addresses the way that fear is a contracting force, an emotion which stifles relationship and prevents growth. As such, all the survivors aboard the satellite must train themselves to question those familiar responses and react differently in order to avoid recreating colonial structures even in the absence of colonial power.

This process of reevaluation and adjustment continues when the satellite survivors are transported back to a very different Earth. The land with which the survivors were once intimately familiar is changed. Tony relates how “the Dakotas were now mountains, the coast was flat” (Maracle, “The Void” 25); but these enormous changes are greeted by the survivors with acceptance and flexibility. Once again Maracle’s narrative expresses the way in which relationship bends to accommodate new circumstances. In “The Void,” the restructuring of the planet mirrors the reorganized social structures of the humans who will live there. Whereas Tony first stated that the group of survivors as a whole decided to settle, he quickly amends that statement to indicate that it is the women who made the final choice. In other words, just as the land that was once flat is now mountainous, the new human social structure has brought those who were low to a more powerful, or higher, position. But as Tony expresses it, this elevation does not indicate that hierarchies will emerge once again; instead, the men of the group are happy—having reevaluated their previous responses and trained themselves out of them—to give up power, and the women slip into more powerful roles with little resistance. Tony states that, “we guys would have agreed to anything in the moment” (Maracle, “The Void” 25), indicating that returning to an Earth which is still in the throes of creation and re-creation invites the survivors to rescind their power joyfully, as a part of an act of creation in which relational orders are restored. This vulnerability and openness to the other is inherent in sexual relationships and, as such, is a necessary part of a creation which is rooted in relationship (rather than in struggles for power or in violence). Even while “The Void” as a title suggests that the apocalyptic event leaves nothing behind, Maracle infuses that

“nothingness” with possibility. There is nothing left of the old colonial patriarchy. In working through ingrained ways of thinking and being, however, the survivors return to an Earth on which total restructuring, and a focus on relationship, has filled any remaining void with something that is not the perfection of a new-world paradise—because perfection implies a stasis that does not exist in relationship—but is instead an intimate engagement with all facets of life that promises a continuance of the creative space. The new Earth is a “social dream” in which the dreaming was difficult emotional work, addressing and discarding the power structures of the old world. In “The Void,” apocalypse is literally generative; it is through the destruction of landscapes, human bodies, and social structures that a radically egalitarian utopia emerges. In this way, the temporarily exiled survivors return to Earth, having learned from their exile that relationship can rebuild structures but their survivance has also taught them to maintain a critical flexibility.

The contributions of processes of survivance to the green social dream of Indigenous Futurisms widens the possibilities of future ecological relationship to include not only human and nonhuman, but also the technological. In this vein, Mari Kurisato’s “Imposter Syndrome” invokes a destabilized and thus exilic criticality in its disruption of the boundaries of Western cultural discourse around the categories of human and nonhuman. Experiencing not only her own trauma but that of others, the main character, Aanji, is doubled in the narrative—one Aanji a synthetic being and the other an Indigenous elder whose body is dying in a hospital while her mind lives on in a virtual North Dakota. By the end of the story, synthetic Aanji becomes both postindian and

posthuman, enfolding the technology that is more often associated with Western science into a decolonial survivance strategy. These two characters at first present two different narratives; nevertheless, their stories intersect in order to break boundaries of understanding and to widen the definitions of indigeneity and humanity. Critically examining the latter definition is not uncommon in science fiction—questioning who is and who is not human, or what qualities do or do not make someone human has been a popular science fiction trope since Mary Shelley’s *Frankenstein* (1818). The story demonstrates its orientation toward sympathy for the nonhuman through the strategic choice to introduce “noncit” Aanji first. A “noncit” is a non-Citizen—a synthesized humanoid being that, in Kurisato’s future world,⁷⁹ does not have the same privileges as a human Citizen. Many works of feminist science fiction discussed in this project also broach this topic. Both Slonczewski’s *A Door Into Ocean* and Le Guin’s *The Word for World is Forest*, for example, raise questions about whether nonhumans such as the Shorans and the Athsheans—both alien races colonized by humans in their respective worlds—can be classified as persons deserving of the rights which colonization denies them. Whether such classifications are part of a larger strategy of deliberate dehumanization—what one could call “weaponized taxonomy”—that advances a colonization process which privileges some humans over others is one to which much Indigenous science fiction deftly responds. In Kurisato’s “Imposter Syndrome,” this

79 Like Maracle’s satellite which orbits Earth, Kurisato’s story is set on “Omnistation 66,” a waystation between Earth and the Mars colony to which Earth’s inhabitants flee (Kurisato 91). The space settings of these stories demonstrate connectivity to Earth despite compromised ecologies and complicated Indigenous identities. Indeed, Kurisato’s story provides a complication to Cornum’s “Space NDN” in that the nonhuman Aanji is not specifically tied to any local ecology but seeks out a connection to Indigenous elder Aanji in order to create a relationship to both Earth and future Indigenous communities in space.

question centres upon noncit Aanji's problem of blood. It is Aanji's blood rather than any of her other physical characteristics that gives her away as nonhuman.

That her blood ensures her abject treatment is a literary parallel to the institutionally-created problem of blood quantum used by colonial institutions to erase and contain Indigenous bodies. On the ways in which blood, a substance which has both scientific and metaphorical power, has been used to validate colonial policy, TallBear argues that "Indian blood" possesses distinct and complex properties: having "Indian blood" would hold individuals back from assimilation into "civilized" society, but could be diluted through education and procreation with settler populations, as well as the systematic destruction of communal living arrangements and non-Western conceptions of property ownership (TallBear 45-6). The ways in which blood indicates degrees of race and culture are, as TallBear indicates, shifting and ephemeral. While a multiracial person could be described as having a certain percentage of one race's blood over the other—as indicated by the fractions or percentages indicated on some status cards—blood is an imprecise descriptor which does not accurately depict one's genetic makeup, nor one's community ties. That the "purity" of blood can be diluted by education and assimilation muddies the concept further. The metaphorical significance of blood is perhaps most important to literary analysis, though science fiction demands an engagement with the underlying implications of both literal and figurative uses of technological artifacts. The story's genre, therefore, underscores noncit Aanji's technological manipulation of her own blood in "Imposter Syndrome," a necessity for Aanji to gain access to human spaces. While the meaning of Indigenous blood shifts between quasi-scientific understandings

and literary symbolism, the way in which blood is interpreted in Western culture is often tied to the ways it supports a colonial agenda to occupy stolen land.

TallBear notes these semantic shifts, arguing that despite the many negative effects of the possession of “Indian blood,” it remains simultaneously an object desired by settlers—in the form of Indigenous ancestors in the settler family tree—in order to establish legitimate ties to the land that supports American identity. “The Indians, at the moment of their subdual, become ancestors,” TallBear stresses (46). Unangax scholar Eve Tuck and K. Wayne Yang refer to this phenomenon as “settler nativism” in which a “move to innocence”—the claiming of Indigenous blood through an Indigenous ancestor—“is an attempt to deflect a settler identity, while continuing to enjoy settler privilege and occupying stolen land” (Tuck and Yang 11). This is a phenomenon with a long history in colonial societies. Vine Deloria Jr. describes this movement with an anecdote of encountering settlers claiming ancestry through a distant Indigenous grandmother. He questions the existence of the “Indian princess grandmother” that so many settlers claim: “why is a remote Indian princess grandmother so necessary for many white [people]? Is it because they are afraid of being classed as foreigners? ... Or is it an attempt to avoid facing the guilt they bear for the treatment of the Indians?” (Deloria 2-4). The contradiction in the desirability and undesirability of Indigenous ancestry or blood as an indicator of belonging or alienation is used by the dominant settler culture as a technique of erasure. If one possesses “Indian blood” it can be either bred or educated out of the Indigenous body, but some settler Americans also claim a portion of this blood to legitimize their position on occupied land. While blood and the genetic information that it

contains is increasingly described by genetic scientists as quantifiable scientific data, the mythologization of Indigenous blood continues to remove agency from Indigenous political bodies and place that agency within the bodies of settlers. “Imposter Syndrome,” in its complex treatment of not only what comprises a human being but also what biological and social elements make up Indigenous community and the individuals within it, provides few rigid boundaries. Instead, the narrative points to an ever-evolving notion of community that mirrors evolving concepts of humanity and ecology; these concepts, in turn, shift to consider human and nonhuman bodies and their histories and futures. Blood, in this way, is both a marker of survivance and continued colonial oppression in “Imposter Syndrome.” The social forces which seek to contain Aanji in their labour force want to read in her blood evidence of her low categorization. Aanji’s connection through blood to the North Dakota elder, however, becomes a relation of survivance that literally saves the noncit’s life while confusing colonial categories.

The ways in which blood is used as a symbol in literary narrative and as a quantifiable data point in scientific research become mixed in science fiction. This scientific and metaphorical conjunction points to a resistance to the overarching idea of Western progress and the ways in which quantifiable information either contributes or detracts from one’s ability to assume Western norms of embodiment. “Imposter Syndrome” is no exception to this; Kurisato’s nonhuman character acknowledges her blood as the element that bars her from colonized spaces and thus the privileges of personhood, and seeks to remedy her status through acquiring the blood of another. The element that separates Kurisato’s narrative from similar “body snatching” narratives is

that noncit Aanji's blood is acquired consensually, through a relationship that carries both noncit and human Aanjis into the future and also establishes the protocol for Aanji to join the Seed Ship community. The first scene in which noncit Aanji showers after being beaten by human Citizens presents the reader with several important clues about the categorizations that Kurisato is challenging. She writes,

Her gestures were natural, her eyelashes fluttered the right way, her breathing was perfect. Still, she failed to completely shed her old self. Standing in the shower, looking at the water rippling down her brown skin, she marvelled at the artistry of the details. The moles, the creases in her thighs. But her shaking hands were brightly smeared with proof of what she really was. What she tried so desperately to hide.

Her blood (Kurisato, "Imposter" 87).

In this passage, Aanji is positioned as a nonhuman undergoing a technological process of increasing humanization. She examines herself and her human attributes in a way that make clear that she has not always had eyelashes that flutter "the right way" or the simulation of "perfect" breathing. Aanji is almost indistinguishable from a human Citizen at the beginning of "Imposter Syndrome," but the one thing that reveals her to be of a separate and "lesser" category is a part of her body that can only be revealed through violence, creating a reciprocal relationship between Aanji's treatment and the evidence that supports it. In other words, Aanji's noncit status enables Citizens to enact violence upon her body, to hurt and even mutilate her with impunity, but the proof of the "righteousness" of this violence is tenuous without first enacting the violence that reveals that the blood that flows inside Aanji's body is not human blood. That peremptory violence is a necessity in the enforcement of segregated colonial space both undermines

the system that requires it as invalid, but also condones this preemptory violence as a necessity, revealing the system itself as unjust and unsustainable.

Despite the complex nature of blood as a colonial tool and as a literary device, in Kurisato's text blood is necessary to create a tangible link between Aanji's nonhuman body and the Seed Ship community. In this way, blood ties a nonhuman being to human community on Earth and beyond it. Like noncit Aanji, who straddles boundaries of human and nonhuman, the Seed Ship is both Earth and post-Earth—a flexible categorization which points to the relational nature of Indigenous survivance. Aanji's humanity—or lack of it—is aligned with the ecological realities of Kurisato's future earth.⁸⁰ Kurisato addresses ecological destruction in her short fiction, signifying her preoccupation with space travel and her position with regards to the connections that human bodies have to the lands of this planet. Similarly, Lou Cornum argues, that Indigenous subjects can remain “land-based” while apart from their traditional territories and still maintain community in ways that connect to the lands the relations which form culture. The state of the planet, in fact, is part of the opening sequence of “Imposter Syndrome” and despite the fact that Earth's ecosystems are collapsing, there remains a flexibility in the perception of those systems that provides a foundation for continued

80 Kurisato, an active Twitter user, contextualizes some of the ideas present in “Imposter Syndrome” with tweets reflecting her personal ecological anxiety. From a series of tweets spanning from January 1 to January 12, 2017, Kurisato names three scenarios for the destruction of the planet. The first is in response to a tweet referencing the inevitable death of the sun and the effect of this event on the Earth and its inhabitants. Kurisato writes, “THIS RIGHT HERE is why i write science fiction that screams ‘leave the planet’” (Kurisato, “THIS RIGHT HERE”). While sun death is one reason why humanity cannot indefinitely remain on Earth, Kurisato also cites global warming and nuclear war as two more possible ends for life on the planet (Kurisato, “important to note”; Kurisato, “it’ll just be a burning planet Earth”).

relationship. At the end of the scene where the abused Aanji washes her artificial blood from her wounded body, Kurisato writes,

She washed her hair quickly as water pipes began to groan, signalling that she was almost out of time. She towelled herself off as the news views flickered to life on the dirty glass wall of the shower. Her eyes flicked over the screens; Earth's Amazon savannah was still burning, more people were petitioning for Moon projects, and Seed Ships were leaving for terraforming projects around faraway stars (Kurisato, "Imposter" 88).

This passage, as well as others throughout "Imposter Syndrome," juxtaposes the natural and unnatural (or technological) in a way that make it difficult to distinguish between the two. While the "news views flickered to life," Aanji's eyes also "flick over the screens" ("Imposter" 88); while the planet burns, there is an effort underway by Citizens to recover what is left of Earth's ecosystems and take those raw materials elsewhere, to salvage the elements of life and begin again with a technological assist. "Imposter Syndrome" acknowledges even damaged environments as functioning ecosystems. For example, despite the fact that a huge portion of Earth is on fire, that burning area is referred to as the "Amazon savannah"; that is, the process currently underway on our real-life Earth of turning rain forest land into cattle farms is presumably complete. Through deforestation, the rain forest ecosystem is now a savannah ecosystem which is on fire. The willingness to rename something as iconic as the Amazon Rainforest denotes a humanity that straddles categories of hope and despair—the despair of ever recovering what has been lost, but simultaneously a hope that pervades life with and in the ruins and upholds a sense of continuance through ecological survivance. It is this willingness to respond to loss with resilience and flexibility, the willingness to rename places and tell new stories about them, that are suggested in the figure of the Seed Ship which the newly human

Aanji boards at the end of the story. In this way, the Seed Ship is the penultimate symbol of survivance in that it recovers not only Earth's ecology to ensure human and nonhuman survival, but enables Aanji and others to enter a space of relational community, circumventing the continuing colonial structures of a dying Earth.

Much like Maracle's "The Void," Kurisato's "Imposter Syndrome" connects experiences of oppression to hope and survivance through relationship. In "Imposter Syndrome," character doubling connects noncit Aanji to the memories that provide her with the history that her synthetic body does not have, providing her with a historical context to her future-oriented desire. While these are memories of deeply painful experiences, the trauma that both noncit Aanji and elder Aanji experience—when hybridized through the transfusion and continued reproduction of elder Aanji's blood—creates a unified experience which spans both past and future and enables noncit Aanji to become fully human. Becoming human requires noncit Aanji to experience pain, to recontextualize experiences of oppression, and to connect to elder Aanji and her community. Noncit Aanji is accustomed to the violence that accompanies an othered position in society, as a technological being with no personal or ancestral history, but she is inexperienced in the intergenerational traumatic affective restructuring that is a part of human life. Kurisato intersperses noncit Aanji's story with flashbacks which are eventually revealed to belong, originally, to elder Aanji—memories which become a part of noncit Aanji's memory and history upon transfer. In this way, the first memory offered emphasizes the incongruities between human and nonhuman life; the flashback is of a child's experience—an experience that noncit Aanji never had and could not conceive of

without human influence. That this first childhood memory is presented within noncit Aanji's timeline, rather than being directly connected to elder Aanji in the virtual reality space of Virtualis implies that the incongruities between the possibilities of noncit Aanji's experience and elder Aanji's experience become, by the end of the story, consolidated. The childhood experiences become a part of noncit Aanji's life in a way that render her more human than her genetic makeup allows.

In the first flashback section, in the voice of a child, Kurisato writes that Aanji Iron Woman once hid under the porch of her family home from her state-sanctioned abductors. In the memory, she is filled with both fear and the shame at having lost control of her bladder in her moment of panic ("Imposter" 88). In that degraded state, "she was caught. She tried to wedge herself against the foundation wall, but the hands of the Others were huge, fast and so strong. She screamed, and her mother's screams joined her own. They were carrying her away, corpse-like hands holding her tiny body tightly" (Kurisato, "Imposter" 88-9). Depicting a scene of child abduction akin to that experienced by children taken to residential schools, children taken from their families during the Sixties Scoop, or the ongoing removal of Indigenous children into state-run foster care (Vowel 181), the child in this memory experiences the world in a way that is simultaneously familiar to and alienated from noncit Aanji's experience. Assuming that noncit Aanji did not have a childhood in which she gradually grew into the capabilities of her body, learning her physical and emotional limitations and capabilities over time, the child's experience of recognizing basic bodily functions as a newly achieved skill, or recognizing that such skills have not yet been achieved, is outside of Aanji's experience. The

limitations of the human body even when confronted by the human will, exemplified by the child's inability to prevent involuntary urination in a moment of stress, would have likewise been outside of Aanji's experience. What is not outside of Aanji's experience, however, is the memory of fear and oppression. It is the connection of the Aanjis' abject states that provides the gateway between their minds and bodies and helps them to recognize each other. The first memory that noncit Aanji has access to and thus becomes a part of Aanji's growing into humanness is one in which a young child finds herself abducted by those acting as the apparatus of the state in a way that is similar to Aanji's experiences later in the story. That this memory becomes formative—a part of her community participation aboard the Seed Ship—adds another layer of embodied connection to Aanji's emerging human experience, effectively demonstrating that such oppressions become a part of a personal mythology, and the trauma from such formative experiences shape not only the ways in which a person lives all their lives, but also the ways they form the individual relationships that make up the social web of community.

The way memory works in Kurisato's "Imposter Syndrome"—especially in relation to colonization and its dehumanizations—can be compared to the mindworlds discussed in Chapter Two. Just as the Athsheans create a new world through dreams and the Shorans escape the immediate impositions of colonization through whitetrance, Aanji Iron Woman's memories recreate the world for non-cit Aanji, making it a site for survivance instead of oppression. The memories that transfer from Aanji Iron Woman the elder from North Dakota to the noncit that eventually takes her place aboard the Seed Ship are examples of the lifelong intimidation tactics and physical violence used to

suppress Indigenous culture and confine Indigenous bodies. The memory of Aanji Iron Woman's encounter with Child Protective Services provides the formative emotional data that noncit Aanji needs to shape her human life in the skin she is in. This is not to suggest that all Indigenous people have personally experienced being ripped from their family homes, but the systematic way in which both American and Canadian governments institutionalized removal and/or the education of children meant that no community was unaffected.⁸¹ The experience that Aanji Iron Woman passes on to noncit Aanji through memory, then, provides her with both a formative experience and an experience that enables her to act for her own survivance and better understand and integrate into her adopted community. Noncit Aanji does not become Aanji Iron Woman; she becomes a being of amalgamate physicality and experience that is well-suited for relational adaptation to the post-Earth context.

The memories that surface as noncit Aanji undergoes her transformation demonstrate the ways in which colonial institutions impose themselves upon the lives of Indigenous peoples at all stages of their lives. For example, after the childhood memory, noncit Aanji is overcome by a memory from Aanji Iron Woman's adolescence which illustrates the ways in which colonial power is integrated into Indigenous communities through police presence. The officer, establishing dominance through dehumanization,

81 The Canadian Truth and Reconciliation report states that 150,000 children attended residential school (3). While attendance declined over time, it is important to connect residential schools with the child welfare policies that were put into place after residential schools were closed. The report states that by 1960, near the end of the residential school era, nearly half of the children still in the system were there at the behest of child welfare agencies. The "Sixties Scoop" in which indigenous children were taken from their homes and communities to be adopted to white families "was in some measure simply a transferring of children from one form of institution, the residential school, to another, the child-welfare agency" (68). The institutionalization of indigenous bodies continues to this day in the over-representation of indigenous men and women in prisons (170).

refers to young Aanji Iron Woman as a rat. This dehumanization, however, does not break Aanji's sense of her own personhood; unlike noncit Aanji, Aanji Iron woman has a strong sense of her humanness that she maintains in the face of persistent demeaning assaults. Maintaining distance through her critical eye—observing the officer's aura of beer and vomit—and through her growing anger, Aanji is never not conscious of the injustice of her situation (Kurisato, "Imposter" 94). Importantly, this memory demonstrates the ways in which individuals stand in for institutions and wield institutional power. This, of course, occurs in the previous memory as well, in which individual people physically remove a child from her family on behalf of the state. This memory, however, makes that connection even more explicit; when the man says to Aanji "You know who I am?" and she answers not with the name of an individual, but with "the police" (Kurisato, "Imposter" 94), she acknowledges the deliberate way in which this particular individual takes up the mantle of the institution and uses the pluralized power of that institution for personal gain. While the gain he experiences is personal or individual, it is not *only* personal. Aanji does not see the police officer before her as an individual human being, but as "one of the Others," a label that speaks to the collective power that her group does not possess, but is present in the bodies that act on behalf of the state.

Despite the fact that Aanji Iron Woman's memories admit the psychological and affective artifacts of colonization into non-cit Aanji's created mindworld (and eventual restructured physical world), non-cit Aanji uses these memories to establish a space of survivance. Aanji's survivance through the elder's memories—and Aanji's use of these memories to access the Star River community—acknowledges the ways in which both

individuals and institutions uphold colonial structures, but also how these structures can be subverted. The ability of an individual to become the state and reach into the lives of the subaltern for the purposes of terrorism and oppression demonstrates the inescapable shape-shifting nature of settler-colonialism. While the state exists as an abstract idea, it is an abstract idea that is channelled through individuals and used to subjugate those who stand in the way of its ability to amass power. Aanji Iron Woman, as a descendant of the original inhabitants of the North American continent, stands in the way of the colonial project. In *Mohawk Interruptus*, Audra Simpson argues that “colonialism survives in a settler form. In this form, it fails at what it is supposed to do: eliminate Indigenous people; take all their land; absorb them into a white, property-owning body politic” (Simpson 7-8). Even though this specific end-goal of the colonial project has not been successful, settler-colonialism maintains an enforcement arm in the form of police and military forces. While the latter is only used in what the state deems an emergency local police often come into conflict with Indigenous individuals and groups who persist in their presence, in occupying their traditional territories, and in refusing assimilation.⁸² The judicial arm of settler-colonialism works closely with the police, initiating inquests and inquiries which often place blame for the “failure” of Indigenous populations to become a part of the “property-owning body politic” on Indigenous peoples, failing to account for both differences in social and economic structures and the trauma that settler colonialism continues to inflict. Examining inquiries into Indigenous deaths while in state custody,

82 Examples of violent state interventions exist in the 1990 Oka crisis in Québec, the 2006 Douglas Creek Estates protests in Caledonia, Ontario, and—most recently—in the conflict between hereditary Wet’suwet’en chiefs and Coastal Gaslink Ltd. in which the RCMP intervened with arrests and the dismantling of a territorial barrier in Northern British Columbia.

Sherene Razack states that often such official reports work to absolve state guilt for both inaction and overt violence. These reports also often feed into the idea of native extinction, perpetuating the idea that Indigenous peoples continue to fade into history, or “perpetually [need] assistance into modernity from an enlightened and compassionate European race” (Razack 5). In this way, the settler experience provides the narrative for the state to enact, while the state reinforces it. Kurisato’s text fictionalizes these realities of Indigenous life in its suggestion that the individual settler becomes the state when acting out narratives of oppression against Indigenous populations, and in narratives of settler supremacy. The elder Aanji’s memory of her encounter with the police officer writes this narrative complexity onto noncit Aanji’s emerging human body and consciousness. Such memories become a part of the way Aanji understands humanity and her future community. These mindworld experiences thread her own struggle and survivance as a noncit into the wider narrative of colonization.

Two instances exist in “Imposter Syndrome” in which memory brings past experience into contact with the present—and, from there, the future. The first is in a small detail in the interaction between noncit Aanji and elder Aanji when they meet inside Virtualis. The elder Aanji, existing inside a virtual space as her body dies in a hospital in the physical world, spends her time in a digital North Dakota landscape, where she practices traditional ways of life. As the two Aanjis talk around a campfire, elder Aanji—in a seemingly unrelated non sequitur—admits that the bannock she makes inside Virtualis does not quite taste like that which her nookomis used to make (Kurisato, “Imposter” 93). She underscores the contradiction between her life in Virtualis and her

former physical life, noting that there is something dissimilar between her two existences despite the verisimilitude of her virtual environment. Despite the differences, the fact that noncit Aanji notices the warmth and smoothness of Aanji Iron Woman's hands—qualities which Aanji Iron Woman attributes to her bannock-making—indicates that some of the traditional ways of the physical world cannot be replicated in Virtualis. Participating in those traditional ways, however, contributes not only to Aanji Iron Woman's virtual presence, but also to her ability to create living community that surpasses virtual space. With her warm, soft hands, she welcomes noncit Aanji into what is left of her life and her world, and passes some of that knowledge on to her. Transcending the world in which the memories originate, the second remembrance is passed from elder Aanji to noncit Aanji via blood transfusion—a memory that surfaces at the end of noncit Aanji's journey. As she is about to board the Seed Ship bound for other planets, a boarding attendant asks to see Aanji's ID. This question triggers a memory from the elder Aanji Iron Woman's life in which, once again, she encounters a police officer. This time the officer is female. The brutality of the female officer's intimidation tactics underscores the pervasiveness of colonial violence; having asked the officer to reciprocate with a show of identification, Aanji finds herself with a gun in her face. But when the perspective shifts and Aanji is able to see the face of the brutalized woman, she sees herself and grins (Kurisato, "Imposter" 101). While each of the memories included in "Imposter Syndrome" until the conclusion of the story have ended with Aanji Iron Woman's oppression, now—when the elder's genetic material has been transferred into the body of the non-Citizen Aanji—there is a moment of triumph in past and present simultaneously. Against probability, the

figure of noncit Aanji appears in the memory; she recognizes herself in the confrontation with the police officer not only because of the way in which the transfer of blood results in the transfer of life experience, but also because noncit Aanji, too, has undergone similar experiences in her life. Like the elder Aanji Iron Woman, noncit Aanji was treated as if she was not a person and was asked to provide state-approved documentation of her personhood. Given the way in which elder Aanji Iron Woman's experience transfers forward to noncit Aanji, it is possible that noncit Aanji's experience also transfers backwards to give elder Aanji Iron Woman her moment of triumph against the police officer that threatened her. Indeed, instead of seeing Aanji Iron Woman's face in the memory, Aanji sees her own face. It is noncit Aanji that grins in the confrontation with the police officer and, in that expression acknowledging her new position, refuses to be cowed. For the reader, however, Aanji's new position—as an amalgamate being, both human and nonhuman—is not revealed until Aanji faces the boarding attendant with confidence, knowing who she is and knowing that she belongs. Kurisato writes, “As she held her arm out, she knew” (“Imposter” 101). This ending demonstrates that Aanji is finally able to offer her body as proof of belonging, knowing that the transferred memories and blood have earned her a place in that community aboard the Seed Ship. At this moment, the truth that had previously only existed in Aanji's mind—and briefly in Virtualis—becomes the act of survivance that allows Aanji to make tangible the content of Aanji Iron Woman's memories and her own desire to be welcomed into a community. The recategorization necessary for Aanji to enter into relationship with the Star River Tribe is similar to the realignments of Earth's geography and the people who live in

relation to it at the end of Maracle’s “The Void.” Radical relationship, which rejects the impositions of institutional categories and boundaries, in both texts is demonstrative of survivance. In “Imposter Syndrome,” the Seed Ship—like Maracle’s reconfigured Earth—becomes an example of a green utopia in which boundaries are permeable in a way that values the belonging produced by equality and connection over hierarchy and power.

“Imposter Syndrome” appears in *Love Beyond Body, Space & Time*, an anthology which extrapolates the experiences of LGBTQ2S people into Indigenous futurity. While Aanji’s asexuality comes into the story only briefly (Kurisato, “Imposter” 99), she undergoes a transition from nonhuman to human and also changes her outward gender as part of her noncit status. The only accepted gender expression for noncits at work is male. For a character who is struggling to express her personhood in a world that considers her a non-person, the forced gender expression that is a kind of work uniform for noncits is particularly dehumanizing. When Aanji dons this uniform, the metapolymers of the gender-transforming Chameleon bag not only flatten her breasts, add the look of muscles to legs and arms, and straighten the lines of her silhouette, but they also work their way down her throat to thicken her vocal chords, resulting in feelings of suffocation. In this process, Aanji’s feminine voice is effectively silenced. When Aanji—in *his*⁸³ new male body—looks in the mirror, “what he saw was soulless. Herless. It struck him like a fist to the heart” (Kurisato, “Imposter” 90). When Aanji ventures into Virtualis in order to encounter elder Aanji and confirm—in as physical a way as possible—the relationship between the two women, she is able to shed the carapace of the male gender and relate to

83 Kurisato switches pronouns for the portion of “Imposter Syndrome” in which Aanji’s body expresses as male, emphasizing the totality of the state-forced gender expression requirements.

Aanji Iron Woman as a being more like herself. It is only when she must negotiate the rules put upon her as a noncit, and hide her attempt to become human through implants and transfusions, that the male gender body as a social signal of compliance is relevant. The negotiation of her position between so many different categorizations, however, is resolved when Aanji is accepted onto the Seed Ship, where she lives with the original Aanji Iron Woman's people and becomes a part of that community. Similar to the training which Maracle's characters undergo in order to resist the anti-relational impulses ingrained in them through colonization, noncit Aanji undergoes a process of becoming which involves physical and emotional transformation. Before Aanji can board the Seed ship, two crucial elements of Indigenous identity come together. Aanji Iron Woman's blood flows through Aanji's veins, an expression of a genetic legacy for her once nonhuman body. Additionally, the new Aanji is recognized as different from Aanji Iron Woman—but this community expresses a willingness to accept the other. Kurisato writes that "even if Aanji Iron Woman was not the daughter they remembered, she kept to the old ways, and that was good enough" ("Imposter" 102). In this line, a second element of community is expressed in the acknowledgement and practice of Indigenous ceremony.⁸⁴ In "Imposter Syndrome," ceremonial tradition appears as the movement of human and nonhuman bodies together—the literal movements of practised dance, and the

84 While traditions are practised in the present, the use of this word for many settlers emphasizes the historicity of the practice, down-playing present-day relevance. Kurisato's emphasis on the link between ceremony of the past and the future creates continuity of a line that advances into a post-human and post-Earth age into an indigenous futurity. This is part of a wider indigenous acknowledgement of the contemporary need for the practices that stem from traditional knowledge. Leanne Simpson writes that "recovering and maintaining Indigenous worldviews, philosophies, and ways of knowing and applying those teachings in a contemporary context represents a web of liberation strategies Indigenous Peoples can employ to disentangle themselves from the oppressive control of colonizing state governments (Simpson, "Anticolonial" 373).

metaphorical movements Aanji enacts when she “carefully follow[s] the steps of her aunties” (102), those maternal guardians who are not always connected through blood lineage. These movements, which transgress colonial boundaries are acts of survivance which reclaim Indigenous spaces and experiences.

Kurisato’s post-human world is not strictly post-human in the sense usually expressed in science fiction texts and discussed at length by N. Katherine Hayles as a state which emphasizes data over biological materiality (2) and which is rooted in the Western conceptualization of the consciousness as the “seat of human identity” (3). Instead, the Seed Ship travelling to another world, presumably carrying biological life from Earth to begin anew elsewhere, presents a movement of survivance in the establishment of a biological microcosm of a society that is post-human-supremacy. The intersectional elements that previously were used to categorize and value human beings—whiteness, heterosexuality and gender conformity, class, religion—are replaced by this demonstration of community and the persistent relationality required to maintain it. Aanji is nonhuman, remaining so despite her blood transfusions, but she is accepted into the Star River tribe, which forms a coherent sociality through the flexibility with which blood and ceremony are interpreted. Aanji contributes to the Star River tribe through her genetic connection and through acknowledgement of and adherence to protocol which creates coherence from the humans of Earth to the post-humans of the stars. Aanji’s understanding of the importance of ceremony and the way it promotes cohesion in her new community is partially gained through her struggle with blood—both the traumatic memory of violence she receives from the elder, and her own experience as a synthetic

being in a society which does not recognize her humanness. Maracle's survivors similarly contribute their own experiences with violence and inequality to the formation of a new world. Both texts, however, reject victimhood for their Indigenous characters even in their respective acknowledgement of pain. As such, both Maracle's and Kurisato's expressions of Indigenous futurity, then, are visions in which the West's inflexible taxonomies are challenged by Indigenous survivance and relationship is achieved through a flexible amalgamation of otherness into coherent community. In "Imposter Syndrome," multiple conceptions of exile—from physical displacement to the othering that places one outside of society, to survivance subjectivities which challenge and rearrange social structures—come together in an Indigenous futurity that demonstrates the ecological approaches of green utopia.

CONCLUSION

The structures of affect that shape memory and desire are integral elements in Indigenous Futurist texts. Memory, in both the internal record of one's own experiences and in the oral record of one's ancestors, links the present to individual and collective pasts. These remembrances then form the foundation of a future imaginary which considers the past and present and their repercussions. In both Lee Maracle's "The Void" and Mari Kurisato's "Imposter Syndrome," future worlds depend on movements of survivance which are linked to ecological relationship and structures of power. Maracle and Kurisato demonstrate through postindian characters who resist colonial impositions—such as blood quantum requirements and static attachments to specific unchanging territories and ways of life—and in so doing destabilize the boundaries erected by settler-

colonial sensibilities. These destabilizations, which result in the comic turn of both narratives, draw from the energy of trickster mythologies, embracing positions of uncertainty and liminality and trusting that resolution comes through relationships which may also destabilize or transform the self. Most importantly, both Maracle and Kurisato—though fully acknowledging a colonial past and the traumas it still inflicts on Indigenous communities—reject victim positionality for their postindian protagonists. Tony, even when witnessing the death of his brother and the destruction of his entire world, enters into his strange new situation with humour and optimism, willing to consider the changes to his environment and enact self transformation in response. Noncit Aanji, who is physically violated as a result of her nonhuman categorization, and who suffers again through the attainment of traumatic human memories, remains committed to her plan to learn the “old ways” and enter into her new community in ceremony. David M. Higgins argues that such “disavowal[s] of victimry” are anticolonial acts of “survivance and biskaabiiyang” (Higgins 54). This latter term is used by Grace Dillon to signify a “returning to ourselves” or “discovering how personally one is affected by colonization, discarding the emotional and psychological baggage carried from its impact, and recovering ancestral traditions in order to adapt to our post-Native Apocalypse world” (Dillon, “Indigenous Futurisms” 10). In both Maracle’s and Kurisato’s texts, after the apocalypse of colonization and its prevailing structures, leaving Earth is a part of this disavowal. The disavowal created by processes of survivance enables a distinct separation from the processes of colonization which are still felt throughout Earth’s landscapes and

ecosystems. Escaping Earth while maintaining an ecological relationality is a decolonizing act which reclaims Indigenous autonomy.

Lisa Garforth insists that green utopias in the time of climate change must consider different conceptions of the end of nature—both the loss of the idealized “natural” world and the loss that occurs through the ecocritical discourse rejecting such idealizations—and enfold within its space a sense of loss which acknowledges the always-absent protection of the failed aestheticism of nature and humanity’s entanglement in failing ecosystems. This latter consideration at least is already a part of Indigenous Futurisms, in addition to critiques of the Western institutions which continue to contribute to systematic attacks against nonhuman and, therefore, human life. Grief and melancholy stemming from the acknowledgement of loss are normal human emotions, particularly in the face of the kinds of losses which colonization has already wrought, and which climate change threatens. But the optimism inherent in Indigenous Futurism—whether it comes from the familiar destabilizations of the trickster tradition which resolves chaos with a comic finish, or whether it comes from the knowledge and resilience of already surviving the apocalypse—indicates that Western environmentalists and utopian thinkers have much to learn from the ways in which Indigenous storytellers confront the future.

CONCLUSION

Climate Change Kinships: Making Science Fiction Connections in Unstable Times

The feminist and Indigenous literary texts discussed in this project demonstrate science fiction's role as part of a movement to reform embedded cultural assumptions which shape the West's response to the nonhuman world. These cultural assumptions follow Western subjects into all their endeavours, from Western colonial campaigns around the world, to the current extension of Western power and influence into cosmic territories. In the cosmic environments of these literary texts, Western structures are estranged in order to be examined, and relationships succeed or fail in order to demonstrate how subjects might better relate not only to each other but all of Earth's diverse nonhuman life, illustrating the ways in which humankind fits into the web and how biological networks provide a niche, not a hierarchy, for all. Donna Haraway calls this process "making kin"—an interaction which, Haraway argues, people often try to domesticate (2) as if kin are only those blood connections of one's immediate heteronormative nuclear family and, perhaps, one neat generational circle outward. Against such categorizations, Haraway supports the questioning of what constitutes relationship and rather than restricting such relations to the closed loop of familial bonds, to open the circuit and allow affinities to flow. Opening the idea of interrelationality to destabilizing questions, Haraway asks, "what shape is this kinship, where and whom do its lines connect and disconnect, and so what? What must be cut and what must be tied if multispecies flourishing on earth, including human and other-than-human beings in kinship, are to have a chance?" (*Staying* 2). For Haraway, such relationships are

necessarily complex. It is in the messiness of these connections—an entanglement which denies both taxonomical and geographical borders and opens itself to transformation—that pathways toward the new green utopia are forged.

The idea of making kin and embracing the messy processes of relationality between humans and the beings that exist in tandem on the ecological web is not prominent in the West, having not thus far wrested tenure from human supremacy and individualism and their hierarchical implications. Making kin is, however, a concept which the Western feminist writers of the first and second chapters uphold as an antidote to the Earth's ecological woes, establishing profound connections between the environment and deep-rooted issues of misogyny and racism. The Indigenous writers and thinkers included in this project, conversely, claim kin-making and maintaining as part of a wider Indigenous worldview, with distinct approaches emerging in local environments and communities. Daniel Heath Justice, for example, isolates kinship processes as an integral part of decolonization. While Haraway invites “making kin” to transform Western culture into an ecologically and interrelationally responsive sociality, Justice seeks a return to such relations after the interruption of the colonial enterprise. For Justice and other Indigenous scholars,⁸⁵ the changes that decolonization requires cannot effect one element of society only, but are themselves a kind of kin-making which “returns us to the physical realm of

85 In her discussion of the role of story in relationship, Lee Maracle notes that processes of constructing and deconstructing story is part of the collective means to create a community that extends beyond humanity and is, therefore, “more human than before” (“Oratory” 69). Hinting at the kinds of kinship processes described by Justice, and the way that kinship demands flexibility and change, Maracle argues that attitudes and beliefs independent of relationship produce a social cohesion that is static and that “stasis promotes decadence” (“Oratory” 59). Kinship, therefore, is in opposition to the dominant movements toward static safety and security of Western culture. See also Kim TallBear's “Making Love and Relations Beyond Settler Sex and Family” in which TallBear calls for a decolonial reconfiguring of familial relations which extends kin-making beyond the settler structures of the hetero and homonormative nuclear family.

the participatory” and thus to “relationships [which] extend beyond the human to encompass degrees of kinship with others peoples, from the plants and animals to the sun, moon, thunder, and other elemental forces” (Justice, “Go Away” 151). The inclusiveness of Indigenous kinship—demonstrated not only through strictly ecological conceptions of the term, but also the social and emotional networking which are integral parts of the Maracle and Kurisato stories discussed herein—demonstrate the wide-lens and long-term perspectives needed for ecological, social, psychological, and emotional balance across systems. That kinship extends from human and nonhuman-kind to the cosmos and all of its interrelated forces is significant for the broad scope of this project, which likewise extends an interrelational gaze from the present Earth and the potential Earth of an environmentally-degraded future into the solar system (and beyond) as a site of potential refuge. That the West seeks to escape its debt to Earth’s environment rather than inhabit the toxic networks it has created suggests that cosmic refuges will not remain so for long. Kin-making, therefore, is a crucial concept for reestablishing balances of all kinds on this planet and for moving into cosmic lands which will be altered by human presence and which will change humanity in ways we cannot yet know.

This project has maintained an eye on the West’s renewed interest in space colonization, but the main focus has been on the extended ecological network of human and nonhuman relations here on Earth and the ways in which the products of those relations manifest in human affective experience. Chapter Two isolated Stacy Alaimo’s trans-corporeality as a lens through which to view colonial transference of toxic culture and affect into the social, affective, and ecological networks of colonized peoples. Within

the colonial context, it is easier to focus on the damage that such colonial toxins have done. Acknowledging the negative effects of cultural interactions through colonization, Alaimo calls this transference an “invisible form of invasion” contributing to “[losses] of intellectual sovereignty” throughout “indigenous peoples’ cultural landscapes” (83). Humans and nonhumans alike, however, can be vectors through which not only damaging toxins but also sustaining elements move into new spaces. Perhaps due to science fiction’s propensity toward dystopian and otherwise cautionary narratives, the damage that such toxic interactions do throughout networks has been a focus of this project. The feminist and Indigenous literary texts discussed in this project, however, demonstrate some of the ways—deeply connected to the idea of making kin—in which relationship and community inherently possess an antidote to the toxicity of static systems. The responsiveness of interrelationality on the level of individual human and nonhuman nodes can work to slow the progress of cultural and affective toxins throughout networks. Furthermore, just as the toxins of colonial culture move throughout networks, so too does kindness, generosity, forgiveness, and the open-mindedness necessary to affect change throughout the network.

Each of the literary texts analyzed in the previous three chapters depicts some degree of openness to transformative relationship. In the literary texts written by women from North America’s colonial culture, openness to relationship means a willingness to give up some if not all of the promised security of that culture. In Tiptree’s *A Momentary Taste of Being*, the surrender of this security—embraced by Lory and feared by Aaron—results in the complete transformation of humanity. In Gloss’s *The Dazzle of Day*,

sacrificing security—nurtured through the story the Dusty Miller community tells itself about its own history and future—results in the cosmic expansion of the narrative of humankind. Similar to Gerry Canavan’s argument with regards to Octavia Butler’s *Parables* series (Canavan, *Octavia* 126-7), both the Tiptree and Gloss narratives acknowledge that hardship is often a result of this relational and transformative process, but also that hardship is an impetus for change and growth. It is important, then, to distinguish between the hardships inflicted on human and nonhuman beings due to the workings of an unjust system and hardships which can be a result of relational adaptation. In the second chapter, Le Guin’s *The Word for World is Forest* and Slonczewski’s *A Door Into Ocean* makes this distinction through a double focus on colonized and colonizer characters and the ways in which colonization affects—despite the colonial separation from the lands they occupy—all beings within the ecological network. These examples of science fiction demonstrate the feminist impetus toward making kin and emphasize the difficulties of achieving interrelationality within hierarchical Western social systems.

Lee Maracle argues that relationship is possible even in the most dire of situations, that catastrophe can teach. Referring to the study of “oratory” (which she defines as storytelling and philosophy), Maracle points to the way that “all life and death contain something cherished that can be observed” and through observation and “[commitment] to its being, ... we can establish relationship with it” (“Oratory” 62-63). This idea, that even “the worst catastrophe” (Maracle, “Oratory” 62) can provide insight through which relationship can be established and maintained, is at the core of the literary texts discussed in Chapter Three. Making kin after colonization in these texts demands a

flexibility which challenges ontological taxonomies. The Indigenous characters in Lee Maracle’s “The Void” and Mari Kurisato’s “Imposter Syndrome” cross the categorical boundaries of indigeneity and humanity to argue for an amalgamate post-humanity that envisions humans engaged so completely with the nonhumans around them that they become more than human. Most importantly, however, is that the experience of colonization becomes a part of that relationality—a part of what initiates and maintains relations of learning and change—and therefore adds to rather than detracts from the extension of human and nonhuman networks into previously unknown realms. This deep interrelational perspective which envisions a fully inhabited amalgamate future is one of the many contributions of Indigenous Futurisms to science fiction. This vision of the future incorporates the complexities of painful and joyous histories into interactions across the lines of human and nonhuman as well as land and cosmos.

The contributions of Indigenous science fiction, then, demand a revision of the green utopia. In Indigenous Futurism, the “new green utopia” is both new and old; the “green” stands in not for Western environmentalism but wider ecological perspective; and “utopia” is not a static “good place” but is instead a process of entering into and maintaining good relations. While feminist science fiction from the settler tradition battles against the structures which constrain inclusive visions of the future and suggest what of Western culture is salvageable, Indigenous science fiction argues for a perpetually transformative vision of the future. It is important, however, to recognize that science fiction’s contributions to the new green utopia do not rely on appropriation. The transcription of Indigenous stories is a colonizing move which reifies the power structures

of Western institutions, repeating histories of appropriation which displace Indigenous subjects from their lands and cultures while claiming it as part of consumerist capitalist culture. Instead, Western writers whose distinct cultures have been overrun by the mythologies of capitalism and white supremacy must look deep into their own pasts and find their own trickster figures, their own connections to the unknown. Indeed, this unknown element is expressed in Western origin mythology when Adam, in a state of anxiety and loneliness, cries out to God for a partner. This impulse to reach beyond oneself toward the other is foundational even in the culture which increasingly rejects it. As Harold J. Ellens argues, this impulse to reach beyond oneself is present in the Garden of Eden before Adam and Eve's expulsion and is, therefore, not a product of any wrongdoing (Ellens, *Psychology* v2 33). Western writers of science fiction must not deny such cultural and genre origins but look into its structures and, trickster-like, pick at the threads of imperialism until its loosely woven structure unravels. This is work that science fiction is already doing and must keep doing. It is work that digs deeper than the green surface of the problem to the bedrock of inequality, xenophobia, alienation, and fear. Once recovered, these stories too must become a part of the new green utopia and must be posted along the tangled path toward it in warning.

We stand now as beings increasingly steeped in rhetoric of inhospitability, shaped by an environment we are, in turn, shaping into ecological hostility. The inhospitability of the land creates exiles of all but the most privileged whose access to resources will continue to provide shelter, or reproduce a semblance of Earth's comforts on another planet. An opportunity exists in this moment to learn the ways of exile, to think outside of

the perfection of the garden, to conceive of Darwin's "tangled web" (ch. 4) as not as an incomprehensible biological knot, but as an environment which does not need intervention or remediation and offers innumerable opportunities for kin-making and, thus, transformation. This is the time to cross boundaries and make strange kin with the life we find there, to fully inhabit the mess we have created and allow ourselves to think like that mess and beyond it. As terrible as it is, climate change presents an opportunity to alter social structures from hierarchy to decentralized symbiosis and to respond to human and nonhuman alike with humanity's gift of creative and responsive thinking and feeling. This use of imagination to create connections with humans and nonhumans unlike ourselves is a gift which is a radical, boundary-breaking, world-altering equalizer. This gift challenges the fear and isolation inspired by encounters with the landscapes of the Anthropocene. This gift is an invitation which is called out to us from the microcosms of biology and the macrocosm of the universe and, indeed, from most places removed from the sterilized comforts of Western life. The problem of climate change and its effects presents an invitation to creativity and relationship which can no longer be ignored.

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